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ARTS, LITERATURE, FASHIONS,

Manufactures, &c.

THE SECOND SERIES.

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L. Harrison, Printer, 373, Strand.

TO OUR READERS AND CORRESPONDENTS.

The Supplementary Number *to the First Series of the Repository announced in our last, containing a General Index and an Appendix to the Retrospect of Politics, will be published on the* 1*st of March. We therefore suggest the propriety of withholding the* 14*th volume from the binder till that time.*

Publishers, Authors, Artists, and Musical Composers, are requested to transmit announcements of works which they may have in hand, and we shall cheerfully insert them, as we have hitherto done, free of expence. New musical publications also, if a copy be addressed to the publisher, shall be duly noticed in our Review; and extracts from new books, of a moderate length and of an interesting nature, suitable for our Selections, *will be acceptable.*

We assure A Subscriber, *of the justice of whose observations we are fully sensible, that it shall be our constant endeavour to gratify every class of readers, without sacrificing the interest of the one to the wishes of another.*

We have handed the letter of Mr. Grosse *to the gentleman to whose department it belongs, who sees no reason to change the opinion already expressed on the subject to which it refers. The insertion of this letter would merely open a door to a controversy, from which our readers could reap neither amusement nor instruction.*

Several articles from our industrious correspondent Somerset *shall appear in our next.*

We hope soon to reinstate ourselves in the good graces of our poetical correspondents, who may rely upon receiving the earliest attention.

Communications on every subject calculated to amuse, to interest, or to inform, are earnestly solicited.

Persons who reside abroad, and who wish to be supplied with this Work every Month as published, may have it sent to them, free of Postage, to New-York, Halifax, Quebec, and to any Part of the West Indies, at £4 12s. per Annum, by Mr. THORNHILL, of the General Post-Office, at No. 21, Sherborne-Lane; to Hamburgh, Lisbon, Cadiz, Gibraltar, Malta, or any Part of the Mediterranean, at £4 12s. per Annum, by Mr. SERJEANT, of the General Post-Office, at No. 22, Sherborne-lane; and to the Cape of Good Hope, or any part of the East Indies, by Mr. GUY, at the East-India House. The money to be paid at the time of subscribing, for either 3, 6, 9, or 12 months.

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FINE ARTS.

ARCHITECTURAL HINTS.

PLATE 7.—GOTHIC COTTAGE.

THE styles that have been introduced in small dwellings and rural retreats have not been numerous, notwithstanding many tastes have been consulted: sometimes it was formed from the simple model of frugality, whence it was originally taken, with a rigid adherence to its perfect simplicity; at another, more ornament was introduced, but of a very rustic character, with no feature beyond what might have been the genuine offspring of a tasteful husbandman. A third style has advanced a little further towards art, and forms from Grecian or Gothic architecture have been adopted with a pleasing effect. In other instances, a more extended licence has been taken, and the model entirely neglected for other efforts of the fancy to obtain the sentiment of rural or picturesque beauty. In fact, the cottage ornée is a new species of building in the economy of domestic architecture, and subject to its own laws of fitness and propriety. It is not the habitation of the laborious, but of the affluent, of the man of study, of science, or of leisure; it is often the rallying point of domestic comfort, and, in this age of refinement and elegance, a mere cottage would be incongruous with the nature of its occupancy. The lawn, the shrubberies, the gravel walks, and the polish that is given to the garden scenery, connected with such habitations, require an edifice in which is to be found a correspondence of tasteful care: perhaps it is essential that this building should be small, and certainly not to exceed two stories; that it should combine properly with the surrounding objects, and appear to be native to the spot, and not one of those crude rule-and-square excrescences of the environs of London, the illegitimate family of town and country. It may be reasonably concluded, that many small dwellings, prior to the 15th century, were of the Gothic, and in the cathedral or conventual church cha-

racter. Where there are remains of early cottages, we find some features similar to the large buildings situated near them. The master-workmen probably built for themselves dwellings upon the principles of the edifices on which they were employed; so that Gothic embellishments were not uncommon in small buildings, and, if we may judge of former by very common practices in the present day, and by the mode of such buildings a century ago, the introduction of Gothic ornaments in cottages may be supported even on the authority of early examples. Many ancient farm-houses and old manorial buildings present curious copies of the porches and other parts of the churches of the neighbourhood; even the peculiarities in the framing of the timbers are imitated, and the ornaments in many instances adopted, not immediately perhaps from the churches themselves, but from the buildings that followed those coeval with their originals; for, until a late period, when the great improvements of our roads made way for innovations of all kinds, architectural taste travelled at a very slow pace, and in those places that are far from cities and manufacturing towns, a very early character of building still exists favourable to the support of the hypothesis.

The plate annexed is a design for a small Gothic building. It consists of a parlour and dining-room, a kitchen, scullery, and larder, with four bed-rooms. The servants' apartments are some steps lower than the other rooms, and being of a less height, they appear to occupy only one story, forming a sub-building to the principal one. The cellars are under the dining-room and parlour. Where the situation is favourable to this design, a comfortable habitation for a very small family would be obtained at a reasonable expence.

The cottage ornée, the casino, or the villa, should be designed with a studied reference to the spot on which either is to be erected; for circumstances of combination will make some features to be desired, and others to be avoided, that wholly depend on localities and surrounding scenery. There are also considerations respecting the situation desirable for a house that deserve the most careful attention, as they are intimately connected with salubrity and comfort. Of these the foremost are, dryness of soil, with the conveniences of drainage and the means for a plentiful supply of good water. A judicious writer on architecture, who, if not an ancient, is the oldest of the modern authors on that subject, urges forcibly and quaintly this doctrine:—"Be sure," he says, "to build only where good water is to be had freely, and where you can as freely get rid of it." Notwithstanding the intelligibility and simplicity of this rule, it is not unfrequently neglected; and, at this moment, there are many dwellings, otherwise desirable, that owe the want of occupancy to dampness and the scanty supply of perhaps even bad water. Buildings of this kind being insulated, require shelter from adjacent trees or rising ground, to protect them from winds that are most prevailing, powerful, or unhealthy. It is therefore desirable, that the house should be so placed as to be benefited by them, and also that

the sun may visit the apartments according as his presence may be wished for at the different periods of the day. For the latter purpose, supposing the house to be square, and the corners presented to the chief points of the compass, the morning rooms may be on the south-east and south-west sides, the dinner-room to the north-east, and the offices on the north-west. Thus the rooms of frequent use command a variety of temperature from the morning and evening sun, and the dining-room is situated so as not to be inconvenienced on its decline, at which time it is usually occupied, and its coolness in a summer residence is a comfort well appreciated. A house thus placed, or within a point or two of this direction, will receive the advantage of the sun's beams on every side, and be therefore rendered more dry than a different mode of placing it admits; for as no side is directly to the north, the sun may be said to travel round it.

As a country residence, however commodious and tasteful, is dependent on the soil by which it is surrounded for beauty and external effect and embellishment, that of a good quality ought carefully to be selected; and there are few criteria of this so demonstrative as the herbage, and its neighbouring trees and shrubs. A vigorous and luxuriant growth of plants speedily conforms to the proprietor's wishes in the distribution and arrangement of his grounds, and yearly effects both variety and progressive improvement; but a bad soil yields only mortification and disappointment to the possessor, if he hopes to find the creative images of his fancy realized, or a fair return for his care, expence, and labour.

The four indispensable requisites for the situation of a country residence, its soil, water, escape of the latter, and the aspect of the building itself, being considered, it will be proper to notice other essentials, which, though of a secondary nature, are of importance to its pleasurable intention. The roads by which it is surrounded, and the communication with a city, a town, or large village, should be such as will afford pleasant rides and walks, and allow the supply of necessaries, which small grounds cannot produce in themselves, and for which there is frequent need. The casualties also, and indispositions to which the members of a family are subject, render it proper that it should not be far removed from medical aid; and few proprietors would choose to be a considerable distance from a church, which, if situated beyond a mile (unless a carriage is used for conveyance), too readily admits excuses for the neglect of religious duties. These considerations apply to every house, and notwithstanding all may not be of equal weight with every individual, no site should be adopted without giving to each a careful attention.

The result being favourable, and the surrounding scenery affording those beauties which constitute the charm of the country, it will then be proper to determine on the character and form of the house itself; its size being determined by the number and quality of the family, and by the nature of its appropriation: the peculiar features of the

spot itself, or the natural character of the country, will properly give the tone to the building to be erected. If the spot be low and secluded, overspread by large and embowering trees, and skirted by shrubs that altogether divide the appearance of the ground into small parts, the thatched cottage will be in harmony with its compact and rural situation; if it be a plain, embellished with tall aspiring trees, particularly a mixture of the pine, larch, and fir, with the oak and elm, and the distant scenery composed of long ranges of lofty hills and the spires of towns or cities, the features of the architecture should be Grecian, as the prevailing lines of its character harmonize both with the broad base on which it stands, and the spiry forms by which it is surrounded, with all the advantages of proper opposition without the extremes of contrast, between which distinctions lies all that taste requires towards the beauty of its linear composition.

Upon similar principles, if the ground be part of a hill and the forms of the trees more round, or the situation broken and romantic, the Gothic of massive or delicate forms may be used: the former where the effect is rocky, bold, and prominent; and the latter when its parts are polished and refined.

As trees frequently operate as a scale by which we judge the size of objects connected with them, the magnitude and elevation of those near which a building is to be erected should be properly considered, and indeed drawn with the designs of the building, on paper, that a defect may not occur, which sometimes happens when the surrounding objects of the landscape are not sufficiently regarded.

ARCHITECTURAL REVIEW.

No. I.

SKETCH OF THE HISTORY OF ENGLISH ARCHITECTURE.

THE interest in its favour which the growing excellence of architecture has obtained, renders every newly erected public, and many private buildings, the subjects of critical observation: it is presumed, therefore, that an examination of the peculiar beauties and defects of such edifices as may be preeminent in an architectural point of view, will be acceptable to all readers of taste and education. Literature, painting, and music, have their commentators, who ably give the clue to professional criticism, affording to them an increased advantage of speculatory investigation, and imparting the principles peculiar to each, by which its merits have been more fully appreciated and understood, and consequently better relished and encouraged. With a view of the subject embracing both its general interest and the advancement of architectural information, it is proposed that public buildings also shall, as they present themselves, be the subject of liberal criticism under the head of this paper, the object of which will be to guide the judgment of the amateur, and to develope the principles of the art itself. Some observations may oc-

casionally be found not altogether unworthy of the notice of the young artist, as they result from a careful study of the theory and practice of theGreeks, the Romans, and the Italians, in their architectural works; and of the peculiarities of the style termed Gothic, the long-cherished ornament of our own country. A brief sketch of the encouragement which the art has received in England will form an useful preliminary, and prepare the reader to view many edifices both with the eye of an architect and antiquary; in many instances, indeed, true taste requires that the knowledge of both should be inseparable.

From a very remote time, within the æra of Christianity up to the reformation in our religion, Gothic architecture advanced with it, and was cultivated by the same zeal and talents that promulgated its holy doctrines. Constantine himself, and the devout of his empire, were anxious to abandon those systems of building which reminded the proselyte of early habits and practices: they therefore adopted for the foundation of their temporal church, a plan which was an image of their spiritual comfort and consolation; for, notwithstanding the instrument used for the crucifixion was hitherto the type of disgrace and infamy, both with the Romans and the Jews, the cross speedily became the memorial of salvation, and was held in religious veneration by the early Christians. The blow that was fatal to established art, elicited the spark of vitality in a new character of building: the style indeed was barbarous; it was, however, great in feature and solemn in effect; and being unlike the regular and systematic temples of the heathen, both in form and use, the young convert was not reminded of the religious rites of his forefathers. This plan and manner of building were adopted with avidity in all the countries where Christianity was established; and were cultivated in proportion to the advancement of religion, and to the persecutions it repeatedly experienced, until we find architecture in great decay in the tenth century, when both were disturbed by the victorious arms of the pagans, who left the Christian world but little leisure or liberty to cultivate them. So soon, however, as these troubles were quieted, and the feudal system existed in its complete state, and before it was deranged by the Conquest, Anglo-Saxon architecture received great encouragement from the spirit for building that prevailed among the clergy and the temporal lords. It also obtained a considerable impetus from the composition made by the bishops with the barons respecting the endowment of the first rural churches, which added to the zeal of the lords an interest in building churches, that in a short time became numerous, and eventually produced the parochial division nearly as we find it in the present day, if we except some small alteration made in the metropolis during the reigns of Queen Anne and George I. The ecclesiastical laws of Edward the Confessor, in an eminent degree, protected and benefited the clergy and the church; and the architecture of the time participated in the fostering results of his piety.

After the Norman conquest, Go-

thic architecture continued to feel an encouraging patronage, and the debased vestiges of the Roman model became neglected for a more systematic arrangement in building. The best examples of this architecture are to be found in the cathedrals and conventual churches of the Anglo-Normans built in the eleventh and twelfth centuries.—With the progressive advancement of religion and literature, ecclesiastical architecture improved also. The leisure of the monks, and the riches which flowed in upon the church, uniting with the emulation of the bishops and abbots to surpass each other in the magnificence and beauty of their establishments, tended to promote the cultivation both of design and construction, and eventually enabled them to execute the most daring works of the imagination. These possibly found an additional incentive in the effects which their noble edifices had upon the minds of the pious, sublime and supernatural as they must appear to them in those ages, when the ignorance of the many was fostered, because it supplied the avarice and indulged the pride and ambition of the few. That the magnitude, the intricacy, and the scientific construction of the cathedrals and conventualchurches, inspired the minds of the devout with awe and veneration, and were used for the furtherance of the most absurd superstitions, there can be little doubt, since we find it no unusual thing among the monks to declare, that the saints themselves were interested in these edifices. The cathedral of Westminster in particular, as they averred, was personally visited by St. Peter, and by him consecrated to his own honour; by which, indeed, the abbots were cheated of their consecration dues, but they fully compensated themselves by no very modest impositions upon the poor fishermen of the river, for yearly supplies of Thames salmon*. The clergy, who from its infancy had protected this peculiar style of architecture, and who for many centuries were the able architects of their day, continued to study and establish its principles, and to superintend the execution of their own designs; nor did they fail to obtain from other countries the aid of talent, and of such inventions as were suited to the object of their pursuit. In times of peace, when they could apply securely the riches of the church to new erections, or in additions to the already advanced edifices, they proceeded with vigour; if disturbed by foreign broils, or by the civil factions of the country, they retired to their studies, and more peaceable times profited by their application.

Reaping the advantages of dignified church and state preferments, impressed with the love of learning, and emulous to render it respecta-

* The priests of the convent of Westminster, in 1231, insisted upon receiving the tithe of all the Thames salmon caught every year, maintaining, that St. Peter himself had consecrated the abbey, and so endowed it; and the poor parson of Rotherhithe, who resisted this demand, he himself having a taste for this noble fish, was mulcted a half, for the fable at that time was credited; and it has since been maintained, that a scarcity of that fish was effected as a curse by divine wrath upon the ungodly fishermen, for not bringing the tithe salmon to the abbey.

ble and respected, the clergy eventually fostered, with the tenderest care, whatever aided its advancement, and by their zeal and interest with princes and governments, enriched those schools of literature, Oxford and Cambridge, that have proved splendid conservators of Gothic art, and noble cherishers of the human intellect, which, under their influence, has advanced all that so highly adorns society in the present day, placing this country in the situation of equality with the genius and literarary talent of every state in Europe.

With the reformation in religion, the church lost much of its riches and more of its patronage of art; the subsequent contests on particular tenets caused a rapid augmentation of its calamities, and the same motive perhaps which had twelve centuries before induced the church to adopt the style that was now perfected under its protection, forcibly operated to banish it altogether, and to let in that perversion of the Roman or Italian style that was so prevalent in the reign of Elizabeth, to whom nothing that bore the relish of catholicism was tolerable. It may be perceived, that works executed in the reign of Henry VII. promised a decline of Gothic art, not more by the exuberance of its ornament, than by that infallible testimony of decay, which in art and science manifests itself, when the possible is substituted for the probable, and the fallacious for the true.

CHRONOLOGICAL SURVEY OF THE MOST EMINENT ARTISTS TO THE COMMENCEMENT OF THE SIXTEENTH CENTURY.

(Continued from p. 8.)

SCULPTORS.

Schools of Sculpture.

THE schools of sculpture which arose from the time of Dædalus were the following:—

I. *Before the Commencement of the Olympiads.*

1. The school of Crete, founded by Dædalus.

2. The school of Ægina, founded by Smilis.

3. The school of Rhodes. Founder unknown.

4. The school of Sicyon, founded by Dipœnus and Scyllis.

II. *After the Commencement of the Olympiads.*

1. The school of Chios, founded by Malas.

2. The school of Corinth, founded by Euchirus.

3. The school of Argos, founded by Aristodæmon.

4. The school of Lacedæmon, founded by Gitiadas.

5. The school of Athens, founded by Phidias and Praxiteles.

6. The school of Sicyon, founded by Polycletus and Lysippus.

The two last schools, those of Athens and Sicyon, were the most eminent. By Dædalus the art was first transferred from Athens to Crete, and by Dipœnus and Scyllis it was again carried back to Sicyon, in Greece. From the school of Sicyon proceeded that of Argos; and the latter formed, by means of its Eladas, the great sculptor Phidias, the founder of the renovated Athenian school.

SCULPTORS; PERIOD IN WHICH THEY FLOURISHED; PRINCIPAL WORKS AND MERITS.

DÆDALUS, of Athens and Crete. Before the commencement of the Olympiads. A Hercules, in wood, at Corinth. He was the father of Grecian sculpture, and was the first who released the art from the stiffness and hardness of the Egyptian style. His statues, though rudely executed, had a divine expression.

ENDŒUS, of Athens and Crete. Before the Olympiads. Pallas Athene, a colossal figure, in a sitting posture, executed in wood, and placed in the Acropolis at Athens.

SMILIS, of Ægina. Before the Olympiads. Juno, at Samos; Juno, at Argos; both in wood.

DIPŒNUS, of Crete and Sicyon. About the commencement of the Olympiads. Pallas, at Cleone. Anapis, Mnasinous, Hilaira, and Phœbe, in ebony, at Argos. Apollo, Diana, Hercules, Pallas, at Sicyon.

SCYLLIS, of Crete and Sicyon.—See DIPŒNUS.

LEARCHUS, of Rheggio. Olympiad 5—20. Jupiter, in bronze, near the Chalciœkus at Sparta. The most ancient statue of bronze in Greece, but of wrought metal.

DORYCLIDAS, of Lacedæmon. Olymp. 5—20. Themis, in the Altis, near Olympia.

MEDON, of Lacedæmon. Olymp. 5—20. Pallas, in complete armour, at Olympia.

DONTAS, of Lacedæmon. Olymp. 5—20. The battle between the Gods and Titans on the pediment of the temple of Juno at Olympia. Hercules defended by Pallas in the contest with Achelous, who is protected by Mars; of cedar and gold.

GITIADAS, of Lacedæmon. Olymp. 5—20. Pallas, in bronze; two tripods with Venus and Diana, likewise in bronze, at Sparta.

ANGELION, of Sicyon. Olymp. 10—25. Apollo, of colossal size, at Delos.

TECTÆUS, of Sicyon. Olymp. 10—25. —See ANGELION.

CLEŒTAS, of Crete. Olymp. 10—25.

ARISTOCLES, of Crete. Olymp. 15—30. Fight between Hercules and Antiope the Amazon, at Elis.

LAPHAES, of Arcadia. Olymp. 15—30. Apollo, at Ægira, in Achaia. Hercules, in wood, at the same place.

THEOCLES, of Lacedæmon. Olymp. 15—30. The Hesperides, in bronze and gold, at Olympia. He exhibited the first instance of the use of two metals together in sculpture.

CHARTAS, of Lacedæmon. Olymp. 20—30.

SYADRAS, of Lacedæmon. Olymp. 20—30.

MALAS, of Chios. Olymp. 10—25. Anterior to this school of artists, continued from the great-grandfather to the great-grand children, flourished one Glaucus, of Chios, to whom is attributed the invention of casting bronze.

MICCIADES, of Chios. Olymp. 20—35.

ANTHERMUS, of Chios. Olymp. 30—45. Many works in Chios, Delos, and Lesbos.

BUPALUS, of Chios. Olymp. 40—55. The first personification of the goddess Fortune. The poet Hipponax. Many works in Delos, Chios, and Lesbos, most of which were afterwards carried to the Palatinus at Rome. A Diana, at Jasos.

ANTHERMUS, of Chios. Olymp. 40—55.—See BUPALUS.

PYTHIDORUS, of Thebes. Olymp. 30—40.

BATHYCLES, of Magnesia. Olymp. 30—40. The celebrated throne of Apollo at Amyclæ, in bronze, and partly gilt. He was the first artist known to have represented great actions in basso relievo.

EUCHIRUS, of Corinth. Olymp. 10—20. Several persons offering sacrifice.

DIBUTADES, of Corinth. Olymp. 15—30. The portrait of his daughter's lover, in clay.

EUMELUS, of Corinth. Olymp. 15—30. The inscriptions on the shrine of the Kypselus, carved of cedar and inlaid with gold and ivory. In this shrine we meet with the earliest specimen of inlaid carved work.

DAMOPHON, of Messene. Olymp. 20—35. Juno Lucina, in wood, with head, hands, and feet of marble, at Ægira, in Achaia. Mercury and Venus, in wood, at Megalopolis, in Arcadia. This artist furnishes the first example of the partial employment of marble in figures.

ARISTODÆMON, of Argos. Olymp. 50—70. He executed the fight between Apollo and Hercules carrying off the tripod from Delphi.

MENECHÆMUS, of Naupactus. Olymp. 50—70. Diana, in ivory and gold, at Coclydon. A calf executed entirely by this artist was highly celebrated. He furnished the earliest instance of sculpture in ivory and gold that we are acquainted with. He was likewise the first writer known to us on the subject of his art.

CALLON, of ELIS. Olymp. 45—60. Thirty statues of young Messenians, together with their instructor and a flute-player, in brass. Mercury, in brass, at Olympia.

STOMIUS. Olymp. 45—60.

SOMIS. Olymp. 45—63. Procles, a prize-fighter.

ONATAS, of Ægina. Olymp. 50—65. Hercules, ten ells in height, in bronze, in the Altis. Nine Greeks drawing lots to decide which of them is to go out to fight Hector; Hercules; Mercury—all in the Altis. Ceres. Apollo, in bronze.

SIMON, of Ægina. Olymp. 55—70. Morychus.

ANAXAGORAS, of Ægina. Olymp. 60—75. Jupiter, dedicated by the Greeks assembled at the battle of Platæa, at Elis.

GLAUCIAS, of Ægina. Olymp. 60—75. Hiero, king of Syracuse, in his chariot, at Elis. Theagenes of Thasos, in the Altis.

SOCRATES, of Thebes. Olymp. 60—75. Cybele, executed by him and Aristomedes, and dedicated by Pindar; in the temple of that goddess at Thebes.

ARISTOMEDES, of Thebes. Olymp. 60—75.—See SOCRATES.

ASCARUS, of Thebes. Olymp. 60—75. The wreathed Jupiter at Elis.

PYTHAGORAS, of Rheggio. Olymp. 60—75.

GLAUCUS, of Messene. Olymp. 60—75. A horse, in bronze. Amphitrite, Neptune, and Vesta, in the Altis.

DIONYSIUS, of Rheggio. Olymp. 65—80. Several horses, in bronze, in the Altis.

CALAMIS, of Sicyon. Olymp. 65—80. Young children in the attitude of entreaty, and a Victory, in the Altis. Apollo Alexicacos at Athens. Venus at Athens. A beardless Apollo, in gold and ivory, at Sicyon. Alcmena at Rome. Horses, and other animals of extraordinary beauty.

DEMEAS, of Crotona. Olymp. 65—80. Milo of Crotona, at Elis.

AGENOR, of Athens. Olymp. 70—80. Harmodius and Aristogiton at Athens.

ELADAS, of Argos. Olymp. 75—85. Hercules.

AGELADAS, of Argos. Olymp. 80—90. Jupiter on Mount Ithome. Horses, in bronze. Cleosthenes in his car, at Elis. Timasitheus in the Altis. A Muse.

PHIDIAS, a pupil of Eladas, of Athens. Olymp. 83—93. Pallas Athene, in gold and ivory, in the Acropolis at Athens. Jupiter, in gold and ivory, at Olympia. Dindymene; Venus Urania, in marble; Apollo, in bronze; Pallas, in bronze, in the Acropolis—all at Athens. The second Amazon in the temple of Ephesus. His works display an ardent pursuit of ideal beauty, sublimity, dignity, and energy, together with grandeur of style in the execution.

POLYCLETUS, pupil of Ageladas, of Sicyon. Olymp. 85—95. A colossal Juno, in gold and ivory, at Argos. The celebrated Canon. Diadumenos. Two Canephori The first Amazon in the temple of Ephesus. Apollo. Diana. Latona at Argos. Venus at Sparta. The works of this artist also prove an ardent solicitude after ideal perfection; they are characterized by the highest beauty and grace, and by a grand, and at the same time finished, style in the execution.

From the accounts left us by the ancients, for example, by Pliny and Pausanias, of the two truly sublime artists Phidias and Polycletus, we learn that Jupiter was the masterpiece of the one, and Juno of the other. In the execution of female figures, Polycletus excels Phidias. The art of painting, in more modern times, exhibits a similar parallel in Michael Angelo and Raphael. To this highest ideal in the male, as well as the female figure, all the preceding ages of art had aspired; and all the succeeding ones have not risen above it. For this reason the highest perfection of the plastic art must be fixed only in the time of Phidias and Polycletus. Down to Praxiteles and Lysippus the art was improved merely in the detail of the execution. Both Myron and Scopas seem to have shone rather by highly finished execution than by ideal excellence.

MYRON, of Athens. Olymp. 85—97. Hecate, in wood, at Ægina. Erinna, the poetess. Apollo, in bronze, at Agrigentum. Four oxen, in bronze, at Rome. A cow, in bronze. Jupiter, Thetis, Hemora, Achilles, Memnon, Ulysses, Helenus, Paris, Diomed, Menelaus, and Deiphobus—all at Olympia.

ALCAMENES, of Athens. Olymp. 87—97. Battle of the Lapithæ and Centaurs, in the temple of Jupiter at Olympia. Hecate triformis. Venus and Juno in Attica. Mars and Bacchus at Athens.

AGORACRITUS, of Paros. Olymp. 87—97. His works also decorated the pediment of the temple of Jupiter at Olympia. Venus, metamorphosed into Nemesis, at Rhamnus.

COLOTES, of Athens. Olymp. 87—97. He was employed, like the preceding artists, for the temple of Jupiter. The shield of Pallas. Æsculapius, in ivory.

THEOCOSMOS, of Megara. Olymp. 87—97. A Jupiter, in gold, ivory, and clay, at Megara. He assisted Phidias in the throne of Jupiter at Olympia.

CALLICLES, of Megara. Olymp. 87—97. Diagoras, the prize-fighter. Gnatho, a boy, at Elis.

MANDŒUS, of Pæon. Olymp. 87—97. A Victory, at Elis.

ANTIPHANES. Olymp. 87—97. A horse, in bronze.

HEGIAS. Olymp. 87—97.

CANACHUS, of Sicyon. Olymp. 90—100. Apollo at Miletus; Apollo at Thebes; both statues of gold and ivory. Antiope, of gold and ivory, at Sicyon. Thirty statues, with Patrocles.

LYCIUS. Olymp. 90—100. A boy blowing a fire.

(To be continued.)

THE DOMESTIC COMMONPLACE-BOOK;

Containing authentic Receipts and miscellaneous Information in every Branch of Domestic Economy, and of general Utility.

QUANTITY OF SPIRIT CONTAINED IN HOME-MADE WINES.

WE have given in our last number the best method of ascertaining the strength of wines, together with a statement of the quantity of

spirit contained in foreign wines; we shall now therefore treat of home-made wines.

Besides grapes, the most valuable of the fruits of which wine is made, there are a considerable number of fruits from which a vinous liquor may be obtained. Of such, we have in this country the apple, the pear, the gooseberry, the currant, the elderberry, the cherry, &c. that contain a saccharine juice which ferments well, and affords what are called *home-made wines*.

Sour and harsh apples and pears produce a vinous liquor called cider and perry. When cider is left to stand upon the lees, it acquires strength; when it is drawn off clear, the finest cider is formed. By adding to it fresh apple-juice, sweet cider is formed, which continues to ferment, and is brisk like champagne, on account of the abundance of carbonic acid gas which it contains. This liquor resembles wine in some of its properties: it differs from it, however, in containing a far less quantity of tartar, or tartrite of potash, much undecomposed sugar and vegetable mucilage, which may be obtained by evaporation, and by extracting the sugar with alcohol. It is on this account, that when cider is distilled without particular precaution, a spirit is obtained which is of a bad quality. Sweet apples afford only a flat cider, which is very liable to alteration. The vinous fluid obtained from sour harsh pears is called perry. It contains a much larger portion of sugar and mucilage, and only a very small portion of tartrite of potash: hence it does not keep well; and hence also its sweet taste and strong effervescing power. Gooseberries, currants, and elderberries, afford, by proper treatment, home-made wines, which keep well; because these fruits abound naturally in tartrite of potash, and the constituent parts of which the juice is composed, are well calculated to yield wines of excellent quality*. Cherries also furnish, by fermentation, a wine from which a kind of brandy is made, particularly in Germany, where it is called *kirschen-wasser*, (cherry water). Apricots, peaches, green gages, and damsons (damascene plums), form wines, which are by no means deficient in quality. Thus it is evident, that the number of saccharine fruits capable of affording wine is very considerable; and that every country may produce wines according to the kind of fruit which its soil bears and nourishes.

The quantity of alcohol, or spirit of wine, contained in home-made wines, from numerous experiments which the writer of this article has made on that subject, is as follows:—

100 *Parts afforded*	*Parts of Alcohol.*
Cider, four samples, upon an average	9.
Perry, two samples, ditto .	8.
Raisin wine, six samples, ditto	14.75
Gooseberry wine, four samples, ditto	9.50
Currant wine, six samples, ditto	15.75
Grape wine, English, four samples, ditto	18.

* The best methods of making home-made wines, we shall give about the time when these fruits are in season.

100 *Parts afforded*	*Parts of Alcohol.*
Fig wine, made of Smyrna figs	21.25
Elderberry wine, six samples, ditto	17.50

QUANTITY OF SPIRIT CONTAINED IN ALE, PORTER, BROWN STOUT, AND OTHER MALT LIQUORS.

The seeds of gramineous plants, such as barley, &c. it is sufficiently known, when fermented afford the vinous liquors called ale, beer, &c. These liquors contain a peculiar nutritive extract, vegetable mucilage and spirit. They differ from wines in not containing tartrite of potash. They hold in solution also a portion of the vegetable substance called gluten, and hence they are liable to become sour.

100 *Parts contained*	*Parts of Alcohol.*
Ale, home-brewed	8.30
Ale, Burton, three samples yielded upon an average	6.25
Ale, common London-brewed, six samples ditto	5.
Ale, Scotch, two samples ditto	5.75
Porter, London, eight samples ditto	4.
Porter, bottled, three samples ditto	2.75
Brown stout, four samples ditto	5.
Small Beer, six samples ditto	0.75

DYEING OF FEATHERS.

Feathers, after being well washed with soap and water, may be dyed in the following manner:—

A red colour is thus given:—First draw the feather through lemon-juice, and then through a solution of the red colour of charthamus, which is sold in the colour-shops under the name of red saucers.

Yellow, by drawing the feather through a spirituous tincture of turmeric, which may be had ready prepared at the chemists. It is rendered a bright yellow by adding a little lemon-juice.

Purple, by a solution of archil, to be had at the colour-shops, to which a small portion of carmine is added, previously dissolved with a few drops of hartshorn spirit.

Blue, by a solution of liquid blue, or sulphate of indigo.

Buff colour, by means of anotto boiled in water with a little pearl-ash.

Grey, with common ink.

Green, with tincture of turmeric mixed with liquid blue.

EASY METHOD OF RESTORING LINEN OR COTTON WEARING APPAREL AND OTHER GOODS, WHEN DISCOLOURED BY AGE, BAD WASHING, &C. TO THEIR ORIGINAL WHITENESS, WITHOUT INJURING THEIR FABRIC, AND DISCHARGING FROM THEM AT THE SAME TIME SPOTS OF PORT WINE, TEA, FRUITS, COFFEE, &C.

To the Editor.

SIR,——It is sufficiently known that articles manufactured of linen and cotton, after long wear and frequent washing, and also when excluded from light and air, acquire a yellow tint, which no washing with soap and water can readily remove; but I have reason to believe that it is not sufficiently known, that such articles may be easily restored to their original colour in the following simple manner:

Take one part (say 1 lb.) of common soda, put it into a pail or stone jar; and pour over it eight parts (8 lbs. or 8 pints) of boiling soft (not *hard*) water. Let the articles

intended to be whitened be immersed in this fluid for twelve hours, and then boil them in it for half an hour. This being done, take them out, and put them into a liquid prepared in the following manner:—

Take one part of hyperoxymuriate of lime*, put it into a stone or glass bottle, and pour over it eight parts of soft water. Leave the mixture to stand for at least three days, during which time it ought to be agitated frequently. This being done, decant the clear fluid from the insoluble residue of hyperoxymuriate of lime, which will be at the bottom, and immerse into it, for twenty-four or thirty-six hours, the articles which are intended to be bleached. It is essential that the fluid be decanted clear from the insoluble residue.

Spots and stains produced by red port wine, tea, fruit, coffee, &c. if they are not of very long standing, will also be discharged by the action of this liquid. Ink-stains, however, will not be affected by it.

Should you deem this notice worthy of being made more generally known, you will, perhaps, allow it a corner in your Miscellany. I am, &c.

CHARLES WHITE.

Bedford-row, Dec. 10, 1815.

NATURE AND DELETERIOUS EFFECT OF A CERTAIN FLUID RECOMMENDED FOR CURLING THE HAIR.

To the Editor.

SIR,—If any species of hair or wool be inspected by the microscope, it appears smooth and polished, yet if rubbed between the fingers, held by the point and drawn towards the root, the resistance is more considerable than in the contrary direction; the motion is likewise tremulous, and there is a chirping noise. Further, if a hair be held between the fingers and thumb, and rubbed by alternately moving it in the direction of its length, a progressive or smooth motion will be produced, which is always *with the root end foremost*. From this mechanism, which is peculiar not only to human hair, but to every species of hair and wool, it becomes evident, that the surfaces of hair are composed of scales like those of fish; and from this may be deduced the irritating or harsh feel of woollen against the skin, compared with linen or cotton fibres. It is this disposition to progressive motion endways, which causes hair to entangle, and to prevent its falling into locks, ringlets, or regular curves.

But if we apply to the surface of the hair a substance which is capable of acting upon its organization; if, for example, we apply a weak soap-ley, or a solution of caustic potash, the scales of the hair are thereby distroyed, its organic structure is more or less altered: the hair, when examined in the manner before-mentioned, will then feel smooth, if rubbed in either direction; and if it be wound round a cylindrical body, or circularly laid in paper, will assume a spiral form, or curl, as it is called. It is therefore obvious, that a disposition to cause hair to curl, can only be acquired by the means before mentioned, at an inevitable expence of the de-

* This article may be purchased at a reasonable price at most of the chemists, under the name of bleaching-powder.

struction of the hair, which does and must take place in time, though at first it is not apparent.

These preliminary observations may appear out of place, but, conscious that every attempt to put the unwary on their guard is laudable, I have given you these hints at the request of a female friend, who put into my hands a bottle of a fluid sold for the purpose of effecting the curling of hair, with a view of having its nature examined by chemical agency, and which I found to be a solution of caustic potash dissolved in spirit, and rendered odoriferous by the admixture of some scented essence or oil.

Hoping, sir, that you will communicate these hints through the medium of the *Repository of Arts*, to put your fair readers on their guard, I remain, with respect,

Your's, &c.

SAMUEL CLARK,
Lecturer on Chemistry.

Highbury Grove,
Jan. 20, 1815.

CEMENT FOR JOINING BROKEN CHINA, EARTHEN-WARE, GLASS, MARBLE, METALS, &c. &c.

Dissolve five or six pieces of mastic, as large as peas, in as much *highly* rectified alcohol as will render it liquid. In another vessel dissolve also as much isinglass (which has been previously soaked in water till it is swollen and become soft) in as much French brandy or rum as will make two ounces, or about five table-spoonfuls, by measure, of strong glue, and add two pieces of gum ammoniac, of the size of a pea, which must be rubbed or ground till they are dissolved. Then mix the whole with a very gentle heat; keep it in a phial well stopped. When it is to be used, set the bottle in hot water, and after having warmed the surfaces of the articles to be joined, apply the cement, and keep the joined surfaces in close contact for about twelve hours. The joinings made with this cement can scarcely be perceived; they will firmly cohere, and cannot be separated; indeed, so strong is the union, that the substances will sooner break elsewhere than at the joined part.

ON THE GENUINENESS OF VINEGAR, BOTH COMMON AND DISTILLED, AND METHODS OF DETECTING ITS FRAUDULENT ADULTERATIONS.

Vinegar was doubtless, as its name expresses, originally made from wine, and this is the substance that furnishes it in the greatest perfection, and is employed solely in the wine countries. It is there prepared by adding wine lees to wine, which produces a fermentation; and this is kept up till the whole is converted into vinegar. Low wine will answer the purpose, but the best and full-bodied wines give the strongest and most fragrant vinegar.

In this country vinegar is made from malt, and hence its colour is usually a reddish brown. The natural colour of malt vinegar is a deep straw colour, or pale muddy red; but as this does not suit the caprice of the purchaser, it is frequently coloured by the addition of elderberries, raisins, and other substances which are perfectly harmless. We shall not here describe the manufacturing process employed for making vinegar as carried on in the large way, but content ourselves with observing

how the genuineness of vinegar, as met with in commerce, may be ascertained: for they who are inclined to examine this article, will soon become convinced, that genuine vinegar is an article rarely to be met with. The adulteration consists in adding to genuine vinegar a portion of oil of vitriol, or sulphuric acid. The writer has been informed by very respectable manufacturers of this commodity, that the addition of a portion of either oil of vitriol, or spirit of salt, is absolutely necessary to malt vinegar when intended for exportation; and that without this admixture, vinegar cannot be sent *sound*, as it is called, to the East and West Indies. This may be, and very probably is true; but from our own experiments, we are authorised to state, that a strong vinegar, of an agreeable smell, a pleasant acid taste, and brown colour, may be prepared at a cheap rate, for domestic purposes, and which will keep at least three years, without adding to it oil of vitriol or muriatic acid. The presence of oil of vitriol may be detected by dropping into the suspected vinegar a few drops of *acetate of barytes*; a white precipitate will ensue; collect this precipitate on a filtre, and, when dry, put it into the bowl of a tobacco-pipe, and heat it red hot in a clear fire for about a quarter of an hour. This powder, thus obtained, should be completely soluble in a fresh portion of *genuine vinegar*, or in diluted aquafortis, and also in spirit of salt. If it does not dissolve, the vinegar has been adulterated with oil of vitriol.

Another adulteration of vinegar, which is frequently resorted to by fraudulent dealers, consists in giving to a weak vinegar the appearance of a strong one, by imparting to it a pungent burning hot taste by certain substances, which it would be criminal to state. This fraud unfortunately cannot be detected by chemical agency. The palate, in that case, must be the judge.

Distilled vinegar, which is largely used for pickling onions and other white substances, very often contains copper, or lead, from the still and worm of the distillatory vessel by means of which it is prepared. The presence of copper may be detected by adding to the suspected vinegar *liquid ammonia*, till the pungent odour of this fluid becomes predominant. If the smallest portion of copper be present, the vinegar will acquire a bluish cast. The presence of lead may be rendered obvious, by adding to this vinegar water impregnated *with sulphuretted hydrogen*, which test will render the vinegar black, or produce a blackish precipitate, if this deleterious metal is present, but will produce no effect upon vinegar which is free from this impregnation. *Liquid sulphuret of lime* has been recommended by some chemists for the same purposes; but this test may give fallacious appearances when applied by those who have no claim to the title of a chemist, whereas the former test indicates nothing but lead, and its application requires no address.

MAHARAJA SERFOJI'S SARASWATI MAHAL LIBRARY

BIOGRAPHICAL SKETCHES AND ANECDOTES.

BEATRIX CENCI.

(Concluded from p. 16.)

A TRIFLING circumstance, however, brought the murder of Cenci to light, and led to a judicial inquiry. Beatrix had given the sheets stained with her father's blood to a laundress, to whom she accounted for their appearance in a way altogether natural and well calculated to lull suspicion. All Rome was perfectly satisfied on the subject; for as old Cenci was universally abhorred in that city, his death was considered as a just dispensation of Providence for the punishment of his crimes.

Just as little did the inquiries made by a Neapolitan commission at the Pedrella discover of the real nature of the catastrophe. The laundress alone declared, that she could not affirm the stains in the linen to be what Beatrix had described them. The commission, however, did nothing more than acquaint the court of Rome with the circumstance, and suggest the propriety of keeping a vigilant eye on the family of Cenci. In order, therefore, to cut off every channel that might lead to a discovery of the crime, some trusty persons were dispatched by M. Guerra with directions to assassinate the two murderers.

The latter had, meanwhile, quitted the Roman states, and one of them, Marzio, was already in confinement at Naples. Whether this man had received some intimation of the designs of the Cenci family against his life, or whether he was influenced by remorse, we know not; but so much is certain, that, among a great number of other crimes, he confessed the murder of Cenci, together with the circumstances that induced him to its perpetration. The judicial examinations immediately commenced. The documents respecting the proceedings against Marzio were transmitted from Naples to Rome, where Beatrix, her two brothers, and their step-mother, were immediately apprehended in their palace. Here they remained for some months under a guard of fifteen *sbirri*, and were then removed to a place of closer confinement.

In this prison judicial proceedings were formally instituted against them. Three examinations passed over, and not the shadow of a confession could be obtained. Marzio was therefore sent for from Naples. When he was confronted with them in the fourth interrogatory, and repeated to the face of Beatrix his former declaration, that he was hired by herself to murder her father, and, for fear of his own life, had perpetrated the deed, she turned to the judges and addressed them in these words: —"It is possible enough that this villain, who was an enemy to my father, may have committed the murder, but not by my order: for it is certain, that a lady of my rank, had she been guilty of such a crime, would have taken good care, that neither witnesses nor

instruments should be left in existence to impeach her honour before the world."

These words made so powerful an impression upon Marzio, that he recanted his previous confessions, and, in spite of all the tortures inflicted even to death, he declared Beatrix and her family perfectly innocent of the murder of her father which he had perpetrated.

The whole process seemed to be now at an end; but as the judges did not think themselves authorized completely to acquit the prisoners, they were transferred *ad interim* to the state prison in the castle of St. Angelo. In the mean time Olimpio, the other assassin, was apprehended at Naples, and he confessed, like his companion, that he had been instigated by Beatrix to murder old Cenci. He gave this additional information, that Monsignore Guerra was implicated in the conspiracy against Cenci's life. Guerra was accordingly summoned before the tribunal; but he escaped at the moment of receiving the summons, passing through the guard who had come to the palace to fetch him, in the disguise of a coal-porter. The prisoners were thereupon conveyed back from the castle of St. Angelo to the prison of Corte Savella.

Here the examinations were renewed, and as they would not confess, they were put to the rack. The step-mother and the two brothers acknowledged their guilt; while Beatrix alone persevered in the declaration of her innocence, and cheerfully endured the most excruciating tortures. Her judge, named Ulysses Moscati, was unable to extort from her any confession whatever; on the contrary, when from her unshaken fortitude he inferred, and even undertook to assert, her innocence, the government began to suspect, that he was so dazzled by the charms of Beatrix as to be unable to see clearly in regard to this affair. He was therefore removed from his situation, to which another was appointed, with an order to treat Beatrix with the utmost rigour.

By the command of the new judge, her beautiful hair was cut off; he then directed her to be put to the torture, and at the same time confronted with her family. With an expression of pity and contempt she looked down upon the latter, during the application of the torture. Amid this scene of horror, her eldest brother said to her, "Why, dearest sister, will you still persevere in denying a crime of which we have been already convicted by so many witnesses? Exasperate justice no longer by your obstinacy, in the hope of escaping a death that we have so justly deserved!"—"No," replied Beatrix, "it was not for fear of death that I have hitherto refused to confess; for even upon the rack itself I should have been ready to meet him. To escape the indelible disgrace which the confession of such a crime must bring upon our family, was the motive for my perseverance. But now, since you have all confessed, and no hopes of acquittal are left you, I will follow your example, as a life of ignominy would be to me more intolerable than death itself." Then, turning to the notary, "Let the proceedings," said she, "be read

to me from beginning to end." This was accordingly done; she confessed her guilt, and was immediately sentenced to die. The two young men were separated the same day from the females. The former remained in the prison of Corte Savella, and the latter were removed to Tordinona.

When the Pope was informed of these circumstances, he ordered the sentence to be executed upon the whole family on the following day. According to this sentence, they were to be drawn upon a cow-hide, fastened to the tails of horses, to the place of execution, and there beheaded. Moved by its severity, several princes, cardinals, and advocates at Rome solicited some mitigation of it; and, seconded by the intercession of Cardinal Sforza, who had considerable influence with the Pope, they were so far successful in the night as to obtain a respite of three days.

During this interval, a great number of the most eminent of the Roman civilians were employed in preparing petitions in behalf of the unfortunate family. They were presented by Cardinal Martino to the Pope, who read them, and then summoned the writers before him, that he might have some communication with them on the subject. The first who was admitted to this audience was De Angelis, the advocate of the poor. The Pope listened with the greatest attention to the speech of this lawyer. But how great was the astonishment of the whole assembly, when his holiness, with evident displeasure, replied, "Can it be that vice has arrived at such a pitch at Rome, that there are parricides, and that there are not wanting persons who undertake to defend their crime? One would scarcely believe the possibility of such a fact; and yet can any thing be more palpable?" The consternation which followed this unexpected answer fettered every tongue, till at length Farinari, the advocate, thus broke silence:—

"We appear, holy father, at the foot of your throne, not with the intention of impeaching the sentence of death pronounced upon the family of Cenci, but merely in consequence of that obedience which is due to your holiness, who ordered us to assemble here, and to fulfil the duties imposed upon us by the criminal tribunal at Rome, for the defence of accused persons. At any rate, we humbly implore, that if we have used too much freedom in defending this family, you will be most graciously pleased to pardon our offence."

This firm and, at the same time, respectful language of Farinari, who, on account of his extraordinary learning and excellent character, was highly esteemed both by the Pope and by all Rome, softened the anger of the sovereign pontiff. He invited him to a private conference in his cabinet. This conference, at which Cardinal St. Marcello was likewise present, lasted about three hours, and at the conclusion of it, the Pope was was well nigh prevailed upon to sign a pardon. He, however, conceded so far as to grant a farther respite for the purpose of revising the process.

Thus hope held forth the flattering prospect, that the Cenci family might yet be pardoned, exempted

from all corporal punishment, and restored to liberty. An unfortunate circumstance intervened to blast these fair anticipations. This was the case of the Marchese St. Croce, who, because his mother kept him out of the possession of a considerable part of his patrimony, had assassinated her with a stiletto, and withdrawn himself by a speedy flight from the arm of justice. This unnatural outrage incensed the Pope in the highest degree. He sent for the governor of Rome, and thus addressed him: —"It is undoubtedly the great indulgence which we have shewn to the Cenci family, that has occasioned this new enormity. It is therefore our will, that a new trial of this family be immediately instituted, and that the members of it be punished according to their guilt."

His orders were obeyed, and all were sentenced to death excepting the younger brother, who was spared on the appeal of Farinari, upon the ground that the others had never accused him of being an accomplice. About midnight, they were made acquainted with the fatal sentence, which they heard with resignation. Beatrix received an assurance, that, agreeably to her wishes, her body should be buried in the church of St. Pietro Montorio, that the sum of 15,000 scudi should be paid to the monks belonging to it for masses for her soul, and the rest of her property divided among fifty young unmarried females. In like manner, Lucretia was indulged in her desire to be interred in the church of the monastery of St. Gregorio. The following day both were conducted in solemn procession to the place of execution in front of the castle of St. Angelo. Their heads fell under the axe of the *Mannaja*, which is the modern French guillotine. The elder brother was dispatched with two blows of a club and quartered; but the younger was conveyed back to prison and emasculated. The large estates of the Cenci family devolved, by confiscation, to the papal chair.

MISCELLANIES.

COGITATIONS OF JOANNES SCRIBLERUS.

Let me love, laugh, and take my glass, and live a life of ease.——*Song*.

So sung poor Dick Bennett; but who Dick Bennett was is not material to my story. He came into my head as one of those anomalies of nature which the great world furnishes; for notwithstanding Dick was fond of singing these lines, he was the last object in the world, to all appearance, which the joys of love and wine seemed capable of enlivening. He lived the butt of every one, and died unheeded and unpitied.

"A man may smile and smile, and be a villain."

Thus it is, that our faces often wear an appearance that is not in unison with the heart, as a mechanic puts on his Sunday clothes without washing his face or changing his linen. I do assert, that we

are unhappy only through our own means; and in some of these essays, Mr. Editor, I intend to prove this apparently hardy assertion.

"Bring me another bottle out of bin 25," said Jeffery Linchpin; "and for God's sake do something to make that lamp burn brighter—and, d'ye hear, break some of the cut glass by your awkwardness--put those confounded candles farther off, they burn my eyes out—put more coals on the fire—take away that cursed pine-apple, and never let me see that Tokay again, 'tis a broached bottle—put the place a little in order—see where the women have left their ridicules--make the place a little decent—take the walnut-shells off the table, and clear those melon-rinds off the plate—wipe my gold fruit-scissars, and make yourself scarce. Oh! how I hate to see servants in a room! Can't they, my good friend, endeavour to invent a something to prevent the entrance of servants in your apart——Here, William, put the ottoman to my feet; and, for heaven's sake, quit the room."

Such was the string of incoherences with which I was entertained when I had retired from my freezing corner at a dinner party at my wealthy friend's, at the very time when I thought I should be repaid for the cold that had rheumatized my legs as it blew through my transparent stockings. Surely, thought I to myself, I am now about to be rewarded for leaving my little woman and contentment. I pulled the morocco chair nearer to the alabaster chimney-piece. My eye glanced to the bottom of the glass next to me, to see if all was cool and clean, in the expectancy of warming myself by some bumper, which my friend would enable me to take through the medium of "The ladies," or "May we have in our arms those we love in our hearts," in our interlocutory *tête-à-tête*, when he rang the bell for his cursed William, whom we did not want, and detained him in the room merely that he might complain of the presence of domestics. I did as I have often done before, if the company I was in would not contribute to make me happy; that is, I tried to be happy by myself. I therefore took a glass of wine out of order to the health of my Emily; crossed my legs; glanced my eye at the toe of my shoe, where I saw the reflected flame of the fire dancing upon the uninjured and glossy *Day and Martin*; folded my hands, and was in a moment by my own fire-side, at my own social hearth, and surrounded by the Lares of my father: but, alas! from this illusion I was soon awoke. "Infernal rascal! get out of my house; strip off your gold livery, and——." "Well, so I will."—"Will you, rascal, will you leave me? Then you shall pay me what I lent you." William slunk out of the room, leaving my friend boiling with rage and sputtering like an apple roasting.—"Scriblerus," said he, "do you know that I would not part with that fellow for two hundred guineas? and, though he knows it, the rascal wants to leave me. 'Tis true, he is saucy, and a drunken dog; but then he's an excellent servant: he knows when cod is in season, gets me game when I can come at it through no other channel; and, altogether, with his judgment in wine, horses, and

turtle, makes himself so useful to me, that I am frightened whenever he talks of leaving me." I could return no other answer to this address than a significant hum!—"You are not," said my friend, "so wearied with servants as I am; no." Jeffery remembered that I kept no man-servant, and he proposed "Lord Wellington." — "You, you, my friend," said he, cheered with the hope that I might have greater trouble than himself, and settling his rosy face in dimples, peeping out of his eyes, roofed with fat and muscle, and attempting to cross his arms, which a certain rotundity prevented—"I suppose you happy, as you pretend to be, with that wife of yours—have you troubles?" and he played with the cut glass stopper of his decanter. "No," I answered, "I have no troubles—only to maintain three children by the exertion of my brains — to add to the hundred and fifty pounds a year left by my old aunt; but when my great work, which is to come out when my bookseller pleases, appears, and when I receive the two years' promised remuneration, I shall be happy, very happy."—Perhaps we are never happier than when we are complaining of our misfortunes; and, thinking I might indulge in a trial of the querulous, instead of hearing these complaints from others, I entered pretty largely into my miseries, which I found to increase with every glass of Jeffery's No. 25.—"'Tis but a few months," I continued, "since I became a reformer of morals; therefore must, I suppose, go through all the drudgery. I believe there is scarcely a magazine to which I do not contribute, and as they all help to make the pot boil—why, I have no objection to undertake twenty more. Yet, among these are the chief of my troubles, as the editors and I frequently differ as to the quantum of merit in my effusions; and as my eye runs over the *Notice to Correspondents*, instead of seeing my lucubrations in clear and distinct syllables, 'all in a row,' I am disappointed by a rebuff--from the *Christian Magazine*, by the objection that 'the production of *Moses* is too *meek* for our publication;'—from the *Ladies' Magazine*, 'Benedictus is too lively for a work dedicated to the fair sex;'—and the conductors of the *Monthly Register* "are much pleased with the opinion of a Lover of Literature, but beg leave to say, that they never pay for contributions.' Were I an editor—your editor, Mr. Linchpin, has it all his own way, maugre the satisfaction he has to give to all parties—but your veterans in literature, these are the men to be envied: they may copy out a paper of the Spectator, they may cut up your dearest ideas, and swear your matter was of no use to them; their name is up, and they may go to bed. But have we not been twice summoned to tea?"—"And if we have," says my friend, "what's that to thee? we'll have t'other bottle, for I'll swear, the last was but half a one."

I knew that after telling my tale, the least I could do was to let my friend unfold his troubles; mine had evaporated in the recitation, and Linchpin, looking carefully round, to be certain there were no listeners, began as follows:—

"It is no secret to you, that my father was one of those men who,

having made their fortunes by their own exertion, have no time or ability to make good connections in point of gentility.—(Take your wine.)—Fond of that trade to which he owed an immense fortune, he disgraced me by making me, at the time I knew no better, a tradesman also — you smile. I have nearly doubled the sum he left me, but I am —(come, here's your wife's health) absolutely miserable. Conceiving that this house, my horses, and my hot-houses entitled me to better company than what I met at the Pewter Platter, I left them in a manner that they chose to be offended at, and commenced gentleman. In vain I endeavoured to mix with the gentry; they cut me universally: if I went into any company where my money admitted me, I heard one person say, such a one, naming me, was getting on at a great rate; that he had taken the fore horse by the head, and that *I* had been successful in my journey through life; and in vain I tried to get good company to associate with me. No man of fashion would ever be seen in my company; and except a poor artist, a parson, or an author, my wines were untasted, my pictures unheeded, and my nods or bows treated with the coolest possible return. Determined to purify my plebeian blood by marrying a person of family even without a sixpence, I went last autumn to an obscure watering-place, where I thought something of this kind might be picked up. With this intent I bought a pair of blood bays, had my phaeton built on my own premises in the first style of elegance and under my own eye, got young Orthodox to mend a few *gaucheries* in my language, and repaired to the scene of speculation. I had not long been there losing hundreds with the greatest good nature, and bearing the laugh to my face on some of my eccentricities with the greatest *sang froid* imaginable, before I became acquainted with a charming young woman, whose father being killed in action, left a comparatively small pittance for the support of her mother and herself. She had a brother, indeed, well provided for in the army. I found that the attentions of a man of my property were not disagreeable to them; and they did me the honour of accompanying me in the handsomest curricle, with the finest pair of horses, and two out-riders as gay as green and gold could make them. No questions were asked, and I became in a manner domesticated in the family.

"At this watering-place I met with the president of the Pewter Platter; but as the good man would join me one day when I was walking with my charming Elizabeth, and talked of certain pursuits not very congenial with my present habits, I gave him the *go-bye*, and affronted the old gentleman, I believe for ever. *N'em-point*, as we say at Dunkirk. I was about to be the happiest of men, when Major Brevet arrived; he received me with the greatest friendship, and apparently approved of my arrangements. One evening, when we had been taking our wine freely together, I mentioned the idea or wish of quickly marrying his sister, when he burst into an immoderate fit of laughter, and ran into the

drawing-room. I followed with somewhat less precipitation, and turning round to me as he broke through a cluster of famales, exclaimed, thrusting his hand at my ribs till he made me wince, 'No, no, my good fellow, though we associate at these places with *bourgeois*, and as you seemed rather a funny fellow, we allowed you closer quarters; yet, in London, in Pall-Mall and St. James's, it is *toute une autre chose:* there we must cut.'

"'But my dear mad brother,' said my charming Elizabeth, 'I tell you *my* Mr. Linchpin is a man of large fortune; I know it—he cannot be the man you mean; the green livery is his, the bays, and the curricle so much admired.'—'I know it, I know it, my dear Bess,' said young Gorget; 'the carricle is his, for he made it; and I will give him an order for just such another.'

"Oh, my dear Scriblerus, what a peg was your poor friend how let down! 'What,' said the mamma, 'have I then been associating with a coach-master?'—'Heavens!' ejaculated my charming Elizabeth, 'have I been fraternizing with a maker of barouches?'

"I was thunderstruck; I could say nothing: I bowed, hemmed, rushed out of the room, and endeavoured to get through a bevy of servants, to whom my disgrace was now known, one of whom had the audacity to call out, 'Mr. Splinterbar's carriage stops the way;' and by the coolness of the night I found myself in the street.

"This, my dear fellow, is my situation; cut by my friends in town, for the cursed *Morning Post* has blazoned my disgrace over all London, and not daring to venture to the Pewter Platter, I have more cause for irascibility than you imagine. William is the only friend I have, and—but take your wine, and then, perhaps, you may think of a remedy for my unfortunate case."

I proposed an offer of reconciliation with the gentlemen of the Pewter Platter, which I find was effected by the aid of a few little triumphs inseparable from human nature; and my friend, in the sphere of action for which Providence intended him, feels happier than in attempts to ally himself with the high and consequential: and if you think the statement of this remedy likely to be of utility, Mr. Editor, to any of your friends, it is heartily at your service.

ZULIMA: *An Eastern Tale.*

In the reign of the Caliph Haroun Alraschid, the friendship of Zulima and Alzira was the admiration of all Bagdad. The form of Alzira surpassed in loveliness the generality of women, as much as the beauty of the daughters of Paradise surpasses that of the fairest children of earth; while that of Zulima boasted only the attractions of health and innocence. Yet, though thus dissimilar in person, the tenderest friendship united their hearts, till the beauties of Alzira attracted the love of Hamet, the son of the grand vizier, for whom the fairest virgins of Bagdad sighed. His form was manly and graceful, and fortune had showered upon him her choicest favours; yet Alzira view-

ed him with indifference, nor could all his ardent supplications warm her bosom to love. Not so Zulima; unregarded by Hamet, she had often gazed upon him, at first only with admiration, but soon admiration grew into passion, and the days of Zulima were spent in forming vain plans to gain the heart of Hamet. Conscious that her form boasted nought of beauty, she began to look upon the charms of Alzira with envy; and when, after some time, the perseverance and ardent affection of Hamet inclined Alzira to listen to his suit, the bitterest passions rent the breast of the unhappy Zulima. Deeply and incessantly did she now regret her want of beauty; the rose of health no longer bloomed upon her cheek, and her hours were spent in tears and lamentations.

One evening as she was seated in her father's garden, with her thoughts, as usual, absorbed in these vain regrets, she suddenly beheld before her a female form of the most transcendent beauty. The robes of light in which she was arrayed, declared her to be one of the beneficent genii to whom the great Alla gives the charge of the human race. Her countenance was mild, but the heart of the unhappy Zulima shrunk appalled from the calm severity of her eye, and she hastened to prostrate herself before the ethereal messenger. "Rise, Zulima," said the genius, "and humble not thyself before a being who is, like thee, the creature of Alla. Thy wish hath brought me hither. It is in my power to gratify it; but thy future misery, unhappy Zulima, will be the certain consequence: renounce, then, thy vain wish, and seek once more the tranquil happiness of which it hath deprived thee."

The genius ceased; but conviction sat not upon the features of Zulima: sullen and discontented, her eye sought the ground, and she remained silent.

"I read thy thoughts, Zulima," continued the genius: "thou despisest the warning thou hast received; take, then, thy wish:" and touching Zulima with her wand, "Look," cried she, "in yonder stream, and say whether thy wish is gratified."

What was the transport of Zulima when she beheld in the stream the exquisite loveliness of her now altered form! She turned to thank the genius, who had disappeared, and then hastened to present herself to Hamet, of whose heart she now thought herself secure.

Nor were her hopes vain. Hamet, struck by the lustre of her beauty, forgot the vows he had pledged to Alzira, and eagerly sought to gain the heart of the triumphant Zulima, who listened with rapture to his protestations, and agreed to become his as soon as the caliph's consent should be obtained. To the surprise of Zulima, Haroun delayed the marriage of his favourite, and she saw that the brow of Hamet was frequently overcast, and that even in the midst of his fondest expressions, his mind appeared tortured by some secret care.

Not long, however, did he remain thus. He hastened to Zulima one evening, and while pleasure sparkled in his eyes, he told her, that the sultan had appointed the following day for the solemnization of their nuptials.

"My beloved," cried Hamet, "wilt thou not with me bless the noble Haroun when thou learnest of what godlike generosity he is capable? He loves thee, Zulima, and hitherto his passion has struggled with his reason and his justice; but, by an effort worthy of himself, he has conquered it; and to-morrow Haroun himself bestows upon me the hand of Zulima."

The fond Hamet perceived not the emotions of Zulima, who, dazzled with the thought of Haroun's love, execrated internally the generosity that deprived her of rank and power, and sentenced her to comparative obscurity. Hamet at length perceived her disorder, but imputing it to illness, he tore himself from her, promising to return with the dawn of morning.

"Accursed be the hour," cried Zulima, when she found herself alone, "in which I sacrificed to a foolish passion those charms that would now have ranked me with the mightiest! O that there were any way by which I could escape this hated union, and become the bride of Haroun!"—"Look, Zulima, at the goblet before thee, and see there the means of attaining thy wish," said a soft voice which sounded close to her. She started, and looked around, but no form met her eye; and she would have thought the voice a delusion of her senses, had she not perceived on the table a goblet half full of a reddish liquor.

"Let Hamet quaff the contents of this goblet, and Zulima will soon become the bride of Haroun," said the same voice. The cheek of Zulima was pale with horror, as she pushed from her the poisonous draught; but the splendid vision of future greatness, which could only be enjoyed by the death of Hamet, soon conquered the feelings of humanity; and when, with all the rapture of a happy bridegroom, Hamet presented himself before her, she tendered the goblet with a trembling hand, and bade him drink it to the health of Zulima. The unsuspecting Hamet hastily obeyed; but scarcely had he done so, when he fell lifeless at her feet.

Horror and remorse now seized the heart of Zulima. At that moment the prediction of the genius, to which she had listened with incredulity, and afterwards forgotten, recurred to her memory. "Oh! fatal gift," cried she, in the bitterness of her soul, "why, oh! why was not annihilation the lot of the wretched Zulima, in the moment when she presumed to arraign the will of Alla, and to sigh for that which he had in his wisdom denied her?"

Suddenly the genius stood before her. "Art thou now convinced, O Zulima," cried she, "that in denying thee beauty the beneficent Alla consulted thy happiness? While thy form and features were homely, vanity and ambition, the vices of thy nature, lay dormant; nor could aught have occurred to call them into action: yet thou, impious Zulima, didst dare to question the goodness of that power which would have preserved thee in innocence and peace." Zulima attempted to throw herself at the feet of the genius, and uttered a cry of supplication, when she found herself lying at the foot of a tree in her father's garden, where she had

dropped asleep while ruminating on her want of beauty.

The heart of Zulima glowed with gratitude to that power who thus deigned to place before her the folly of her wish. The hands of Hamet and Alzira were soon afterwards joined, and Zulima witnessed their nuptials without any sensations which friendship and justice could condemn.

AN EMIGRANT'S VISIT TO FRANCE IN 1815.

IN A SERIES OF LETTERS.

LETTER II.

ROUEN, Dec. 10.

Dear Howard,

I PROMISED you in my last some account of Dourdon and his blooming Annette: I found that my hostess had not exaggerated their poverty, but I was charmed with the cheerfulnes with which they bore it. Enthusiastically attached to each other, love seems to have created for them a terrestrial paradise even in the midst of poverty and labour. Dourdon is exactly what the better sort of the French peasantry were previous to the Revolution; frank, hospitable, and lively. You may suppose I added what I could spare to Sandford's bounty; but when I talked of our doing something more, the poor fellow declared that we had made him too rich already: he had no doubt now, he said, of gaining a comfortable livelihood through the sum we had given him, and he should conceive it was robbing others who were distressed, if he intruded farther on our bounty. I was much delighted with this genuine proof of a noble spirit; and Sandford, when I repeated it to him, swore that Dourdon was the honestest fellow in France.

We reached Rouen last night, and I was much struck with the improvements that have been made here since Bonaparte assumed the imperial dignity. It is a singular circumstance, that, during all the horrors of the Revolution, there were only two persons guillotined at Rouen, and these were commissioners sent from Paris by the Convention to try all suspected persons. On entering the city, they immediately waited on the magistrates, to whom they made known the purpose of their coming. The magistrates answered firmly, that in no part of France were the laws of the republic more strictly observed than in Rouen: enthusiastically devoted to the cause of liberty, her citizens were incapable of treason, nor could they think of suffering any interference in the duties of the magistracy. The commissioners, who, like true *sans-culottes*, thirsted for blood, were much dissatisfied with this answer, and immediately on leaving the town-hall proceeded to harangue the populace. They had already collected a crowd, whom they were by the most violent declamation exciting to sanguinary excesses, when the magistrates, who had foreseen their intentions, arrived with a party of the military and took them into custody; they were tried

for attempting to disturb the peace of the city, found guilty, and executed immediately. I am no friend in general to the execution of summary justice, but in this instance it was unavoidable.

Your letter is this instant presented to me.—My dear friend you are too sanguine; France it at this moment far from being so tranquil as you suppose, and I much fear that Sandford speaks the truth, when he says, that the king, trying to please every body, will end by pleasing nobody. The pure royalists, as they call themselves, whose expectations were perhaps too highly raised, cannot conceal their mortification at seeing those of the opposite party treated with confidence and regard; and the Jacobins, however they may affect to coalesce cordially in the measures of government, secretly detest the whole race of Bourbon, and wait only for an opportunity to plunge the country again into all the horrors of a civil war. There is indeed a third class, and I grieve to say a very numerous one; beings lost to virtue and to patriotism, of which they ridicule even the names—men who consider solely what is likely to promote their own private interest, and who, in the pursuit of it, would sacrifice every moral and social tie. Let me not, however, include the whole of my unfortunate country in this severe censure: in the provinces, amongst the laborious and oppressed peasantry, loyalty, simplicity, and hospitality may yet be found. The parish, for instance, of which our friend Clairon was the rector, how much does the conduct of his humble parishioners shame the affected sensibility too often found in higher life! Clairon was, at the commencement of the Revolution, little more than twenty-seven, and had just entered upon the duties of a parish priest: beloved and reverenced by his flock, he had the happiness to see peace and good order in his parish when all around him was disturbed; and from 1789 till 92, he continued the practice of his duties, though not without molestation. Twice detatchments of banditti, which in those days ravaged the provinces, arrived in his village, plundered his house of all they could find, and would no doubt have taken his life, had he not escaped their sanguinary fangs by concealing himself. Shortly afterwards the decree was passed which exiled all the clergy who refused to take the civic oath; this was a heart-stroke to poor Clairon, who imprudently lingered for two days out of the three allowed to these unfortunates to leave the kingdom. On the third morning he received information from the mother of one of his parishioners, who resided at L—v—lle, the capital of the district in which his parish was situated, that in twelve hours a detachment of the military would arrive to ascertain whether he had quitted his parish according to the orders issued by government; and if he had not, to take him prisoner. He assembled his parishioners:—"My children," said he, "the moment is come when I must leave you; I can stay no longer without taking an oath, which God and my conscience forbid: in twelve hours they will arrive to take me."—"Let them come, Monsieur le Curé," cried

an old grenadier who had served in the wars of Louis XV. "only give me permission to assemble such of our villagers as are able to oppose them, and I'll warrant we'll send them back without their errand."—"And what would be the consequence, Gregoire?" answered the abbé; "the certain loss of lives on both sides, and the return perhaps to-morrow of our enemies, with a sufficient force to destroy the village and its inhabitants."—"But M. le Curé need not leave us for all that," cried an old farmer; "I have a place of concealment in my house, where I defy the devil or even the *sans-culottes* to find him out."—"If I remain concealed I can be of no use, and should I be discovered, my preserver as well as myself must perish," said Clairon.—"No, my friends, I must leave you, and my last charge to you is, to preserve peace and good order amongst yourselves, and not to purchase any national property: will you promise me this?" They did so with a burst of tears. All who possessed any thing, brought instantly what little money they had to their pastor, and hardly could his positive orders prevent some of them from following him, lest he should fall into the hands of the soldiers: he, however, reached ——— safely, but there he was arrested by an attorney of the name of ———. This man, who was one of the municipality, professed himself a zealous *sans-culotte*, and of course an inveterate enemy to the clergy. Clairon was thrown into prison with some other unfortunate priests, who had also preferred emigration to taking the civic oath; and *M. l'Avocat* went to the Jacobin club to inform them of what he had done. "Here," cried he, "citizens, colleagues, here is a glorious opportunity to immortalize our names in the cause of liberty. As yet, our town has made no offering to the goddess; the blood of a single priest has not smoked upon her altar. Let us hasten, then, to immolate at her shrine these victims whom our good genius has conducted hither." As this wretch possessed considerable power in the district, his colleagues were struck with terror. They dreaded, that by opposing his inhuman intention, they should themselves fall under suspicion, and suspicion in those days was death. However, one of them, who had more presence of mind than the rest, said, it was more glorious to gain over disciples to the cause of liberty, than to immolate victims at her shrine. "Let me," continued he, "try to prevail on these men to abjure their absurd opinions, and take the oath required of them: if I fail, then you may use your pleasure." To this proposal *M. l'Avocat* agreed, though rather reluctantly, and the humane Jacobin hastened to the prison. He besought the priests to feign compliance, and desire to be sent to Paris, there to take the oath required of them; and promised, in that case, to arrange matters for their escape. They all steadily refused this offer. "We prefer death," cried they, unanimously, "to the scandal which even our seeming compliance would bring upon our faith." He was leaving the prison, moved even to tears by their heroism, when he thought that he recollected in one of them a gentle-

man who possessed some property near the town. A happy thought for their preservation struck him. *M. l'Avocat* was one of the cleverest rogues of his profession, but he was poor. There could be no doubt, that this property, if it could in any way be transferred to him, would bribe him to let the prisoners escape. He explained his intention to the owner of it, who readily agreed to sign an instrument, appointing the *honest* lawyer to *manage* his estate, without ever being liable to be called to any account about it. This done, he hastened to *M. l'Avocat*, represented to him the good which the possession of this money would enable him to do the cause of liberty, and soon saw that his rhetoric was not thrown away. The fate of the prisoners was to be decided that evening; and *M. l'Avocat*'s opinions were so changed, that he declared, on conversing with them, he found them stupid, harmless wretches, whom it would be beneath the dignity of justice to meddle with. They were accordingly released, and poor Clairon got safe to England, where, as you know, he has remained till the present time, as he never would return to France while Bonaparte retained the sovereign power. During the short peace in 1801, his parishioners, who knew that he was alive, made up amongst them the sum of thirty louis, which one of them carried to Paris, that it might be safely sent from thence to their good rector, who they hoped would return to them. I should write a volume, instead of a letter, were I to detail to you the hazards which these worthy creatures ran to secure the little property of their pastor, most of which is still safe in their possession. When his house and the land belonging to it were put up to sale as national property, one of them immediately went to L--v--lle to bid for it. It was customary, in disposing of national property, to allow a month between each offer, in order to see if more would be given. The very day before the month was out, another of the parishioners offered a higher sum; and in this manner they preserved the house and land till the storm had subsided, and their pastor was replaced by another. You may readily conceive, that Clairon is anxious to reach his parish, which he fondly hopes to find what he left it.

I was interrupted by Sandford, who came to complain of my abandoning him, as he calls it, to the insupportable loquacity of the Marquis de ——, Mons. L——, and the Comte d'A——, who, finding that we were here, begged to join us at dinner. The marquis, who had passed some time in England, is slightly acquainted with Sandford, and, previous to the dinner-hour, introduced to him his friends, with whom he had not sat half an hour, when he burst into my room, exclaiming, "For Heaven's sake, come down and talk to these people; I cannot otherwise escape from them. I slipped away, meaning to go out, when one officious coxcomb ran after me, vowing that he must have the honour of accompanying me; while another, who had followed him, proposed a game at chess, as the likeliest thing in the world to dissipate my *ennui*. I was just going to tell them, that the only way to cure it was to leave me

to myself; but as I did not wish to affront them, I sat down to chess, although I hate the game; but I concluded, that at least it would oblige them to be silent. No such thing; my partner talked incessantly to the two others, and altogether they made so much noise, that I could have fancied myself in a forest of magpies, all chattering at once: so completely was I stunned with their babbling, that I gave my bishop the move of a knight, and lost my queen for a pawn. At last, finding it impossible to bear it any longer, I am come to see if you can either get rid of or silence them, though, if you can do the latter, I shall think you can work miracles." And this important business obliges me to do now, what I ought to have done half an hour ago, that is, to give you the assurance of my being truly your's,

DE GRAMMONT.

SINCERITAS IN SEARCH OF A WIFE.

Mr. *Editor*,

WILL you permit an unfortunate lover of truth, to apply to you for assistance? Don't be alarmed, my dear sir, I do not mean pecuniary assistance, but from the nature of your work, it may be in your power to serve me, and I will lay my case before you as briefly as I can.

From my earliest infancy, sir, I have been a martyr to my veneration for truth; the famed Candide himself never was more zealously devoted to Sincera, than your unfortunate humble servant. I was the younger son of a good family, and was destined, even from my cradle, to make my way in the world by matrimony; although no plan could have been more unpromising, for I am unfortunately very ugly, and being a younger son, was but scantily gifted with the favours of Plutus: but the machiavelian genius of my mother would, I believe, have conquered all the disadvantages of nature and fortune, had not my unlucky sincerity been a perpetual stumbling-block in the way.

I shall not trouble you with a detail of the various misfortunes which I met with in my childhood, from speaking the truth. At twenty I returned from the university, and before I had been three days in the house of my parents, I had contrived to tell so many disagreeable truths to every one of the family, that I had raised myself a host of enemies; and had not my father unluckily prophesied that I never should get a wife, I believe my mother would have relinquished the matrimonial speculations she had formed for me; but as she always made it a rule to act in decided opposition to him, she determined to find a helpmate for me directly.

Miss Prune, the daughter of an eminent grocer, with a fortune of nearly a plum, had been recently introduced to my mother, who was perfectly willing to overlook her want of birth in favour of her money. My prospect with this young lady was tolerably fair. Mr. Prune, though he could with difficulty make shift to read the foreign intelligence in the daily papers by skipping all the *hard* names, had a

great veneration for *larning;* and though he could not trace his family so far back as his great-grandfather, he was determined to marry his daughter to a gentleman. I had therefore the father's warmest wishes for my success, and after my mother had spent a whole hour in exhorting me not to ruin myself by speaking truth to the daughter, we set off to dine with the Prunes *en famille.*

I conducted myself tolerably well in the beginning of our visit, for I scarcely spoke. Miss Prune was evidently a raw uncultivated girl, but she appeared timid and silent, two qualities which I greatly admire in the fair sex. As my unlucky stars would have it, she had that day written a complimentary note in French to a friend of hers who was newly married; and her papa desired her to show it to me. I saw my mother change colour, and hastily snatching up the note, she ran her eye over it, and declared it was charming.

"You are too partial to my Patty, my lady," cried the father, "but let us hear what the scholar will say to it." The precious *morçeau* was handed to me; but after making two or three attempts to read it, I was obliged to give it up, and return it to the young lady, with a declaration that it was not French: in fact, Mr. Editor, though I did not carry my love of truth so far as to tell her so, she might as well have called it Chinese.

Miss blushed, and her meekness gave place to a degree of virulence which I think I never saw equalled: papa was as much affronted, because it was impossible with such a *hedication* as he had given to Pat she could be so *hignorant.* My mother's excuses for my behaviour were unavailing, and I made my exit without any invitation to repeat my visit.

My mamma's reproaches for what she called my absurd conduct, were loud and bitter, and it was a considerable time before I was again exhibited to any of her acquaintance in the character of a would-be Benedict: at length she sent for me into her dressing-room, and informed me, that she had had a hint from the uncle of Miss Lofty, that his niece would not be averse to receive my addresses.

"But I should be extremely averse to pay them," replied I, "if her mind corresponds with her face; for I never saw an uglier woman in my life."

My mother replied only by a significant glance at a mirror near which I stood. I could not deny the *truth* of its *reflection,* but I consoled myself by thinking, that I was only ugly, and that Miss Lofty was absolutely hideous; for every evil passion was pictured in her countenance. However, my mother gained my father over to her party, and the two families became almost inseparable; the young lady put on the mask of amiability, and I was beginning to believe that there is no truth in *faces,* when an incident occurred that shewed her to me in her real colours, and terminated my addresses.

She had an acquaintance, a young lady whose conduct had always been strictly correct, but who, to avoid a marriage which her parents wished to force her into, had eloped from them, and kept the place of her retreat a profound secret. In

a day or two after her elopement, one of the footmen absconded with some of the plate. The natural malignity of Miss Lofty prompted her to seize upon this circumstance to injure the fame of the young lady, and she circulated a report, which was speedily believed, that they had eloped together. She had hitherto veiled from me her love of scandal, but I happened to make my visit at the moment in which she was entertaining a select company with an account of Miss ——'s infamous conduct; she stopped when I appeared, but a lady present took up the cause of the absent fair one, and spoke so warmly in her favour, that my intended was thrown off her guard, so far as to declare, that she knew the story to be true.

"Mention not the sacred name of truth," cried I, "in support of an uncharitable assertion, which you cannot prove, and which candour should have prevented you from making. Know you not, that the highwayman is in comparison with the slanderer an innocent character? Remember what our immortal bard says,

'Who steals my purse steals trash,
But he who filches from me my good name'—

She did not give me time to finish my quotation, for she desired that I would instantly quit her house, and never enter it again. You may believe, Mr. Editor, I took her at her word, for though she afterwards made some overtures towards a reconciliation, nothing could prevail upon me to listen to them.

By this time my disposition began to be pretty well known amongst the circle of our intimates, and my mother almost despaired of success in a third negociation; but women you know, Mr. Editor, have a great deal of perseverance. Miss Sparkle, a distant relation of her own, returned from a continental trip about this time, and I happened to be present when she paid my mother a visit.

During a conversation which I held with her of two hours' length, I found that I could be polite to her without once violating the laws of my beloved truth. Her understanding was of the first order and highly cultivated, and her disposition appeared most amiable. My attentions to Miss Sparkle were not lost upon my politic mamma, who would not suffer her to depart without extorting from her a promise to become our inmate for a few weeks; and no sooner was she gone, than both my parents congratulated me upon the fair prospect I had of getting a rich wife at last. To be brief, Mr. Editor, Miss Sparkle became our guest, and for nearly three weeks I had not an opportunity of telling her a single disagreeable truth; and, in spite of my plain face and want of fortune, she did me the honour to avow a partiality in my favour. In short, matters were going on swimmingly, when my evil genius spoiled all.

One day, while we were chatting together in her dressing-room, Mr. Dapperwit was announced, and a little man entered, whom I supposed, from his air and deportment, to be one of the numerous tribe of male artists whom ladies in these days er[illegible] to decorate their persons; [illegible]oon found that I had commi[illegible] great mistake. [illegible]or Miss Sp[illegible] introduced him [illegible] as a celeb[illegible]d author; an[illegible] a few comp[illegible]ents, he told he[illegible]

had called to beg permission to dedicate to her a small volume of poems which he had at press. He had, he said, written a poetical dedication, which he requested leave to read. She gave an assenting bow; but he had not repeated ten lines, when I found truth so outraged, that I interrupted his panegyric by a philippic on the gross flattery with which it abounded. Would you believe it, Mr. Editor, the impudent little retainer to the Muses had the effrontery to declare, that he had not said half the truth; and Miss Sparkle—("oh! Vanity thy name is woman!") was evidently persuaded of his sincerity.

I bridled my passion till he was gone; but the truths which I then began to tell his fair patroness were interrupted by her assuring me, that she considered my conduct as a gross insult, and that she would never give her hand to a man who denied her those good qualities which all the world allowed her to possess.

It was in vain that I assured her the perfections which Mr. Dapperwit's Muse had bestowed upon her, could not with *truth* be attributed to any human being; she would not listen to me, and that very day she quitted our house, though the time she had agreed to remain with us was not half expired.

I shall not attempt to describe to you the indignation of my mamma, who now began to think I [illegible]s absolutely incorrigible; ar[illegible] some time I enjoyed a little p[illegible]hich, as I [illegible]d now completel[illegible]lished p[illegible]acter as an unc[illegible] savage, ca[illegible]manners were [illegible]rse than those of an inhabitant of Otaheite, I was in hopes I should continue to enjoy; but I was once more compelled to appear in the character of an enamoured swain.

Mrs. Mature, a widow who was a few years older than myself, but whose manners and person were very pleasing, was the next object whom my industrious mamma pointed out to my notice. I found her a very rational woman, and our sentiments were apparently very similar; she had some faults, but when I told her of them, she listened to me with patience and good-humour, and promised to correct them. Enchanted to find a woman who would listen without anger to the voice of truth, I thought I had found a second Fatimé, when an unlucky accident overturned all my bright prospects.

One day Mrs. Mature, after praising the beauty of a female friend of hers, asked me whether I did not think her a very fine woman. "She has been extremely handsome, no doubt," replied I, "when she was young."—"When she was young!" replied the widow, "why, pray, sir, do you call her old?"

"She cannot certainly with truth be styled young," cried I, "for she is considerably turned of thirty, at which age she would in many parts of the world be considered as an old woman."

"We think differently in England, however," replied Mrs. Mature with an air of pique; "my friend is hardly arrived at the prime of life according to our ideas; she has not yet reached the fashionable age."

"Your ideas then are errone-

ous," cried I: "but it is not wonderful that fashion should be at variance with truth."

"What you are pleased to call truth, I must style rudeness," replied she: "I am nearly of the same age as Mrs. ——, and you may suppose I shall not be very ready to give my hand to a man who thinks me an old woman."

It was in vain that I assured her my affection was founded upon her mental perfections, and that youth and beauty were qualities which I disregarded. This unlucky attempt to conciliate matters made them ten times worse, and she actually rang for a servant to shew me the door.

I was by this time, Mr. Editor, so completely sickened of my matrimonial speculations, that neither threats nor entreaties could prevail on me to act the lover again, and in all probability I should have been suffered to do as I pleased, but for the death of my elder brother, which happened soon after I had attained my twenty-fifth year; and from that moment I have been plagued equally by my father and mother to enter into the holy state, which I am assured I may now do whenever I please: for it is truly astonishing, Mr. Editor, how much I am altered in the opinion of the ladies since I became heir to an estate and title. My figure, which formerly they never noticed, is allowed to be very genteel, and as to my face, though it is plain, beauty is of no consequence in a man. My love of truth, which formerly they called ill manners and ill nature, is now transformed into an agreeable bluntness; and with all my *oddities*, I am allowed to be a very pleasant animal, who would be very likely to make a good husband.

But, my dear Mr. Editor, this favourable opinion which the ladies entertain of me has not its foundation in truth; for I should never become, in their acceptation of the word, a good husband, since my wife must expect to hear the truth, and nothing but the truth (however disagreeable it might be to her), from me. Now, sir, if amongst your fair readers there should be one, whose person is not deformed, whose age is under forty, whose temper and disposition are good, and who above all would cheerfully subscribe to the above conditions, I declare, that the want of either birth or fortune shall be no obstacle to my bestowing on her the hand and heart of

Your very humble servant,

SINCERITAS.

THE TWO MOTHERS, OR WHICH WAS THE WISEST:

A TALE.

"Do you not think my little Julia promises to grow up a most beautiful creature?" said Mrs. Beverly to her sister, Mrs. Thornton.

"I think she is at present beautiful, but how a child of three years old will grow up it is impossible to predict."

"My dear sister," replied Mrs. Beverly, impatiently, "I tell you I am certain she will make a most lovely young woman, and I will

take care she shall be a most accomplished one; I will spare no pains to have her taught every thing."

"And I," replied Mrs. Thornton, "will spare no pains to render my little Emily a good housewife."

The grave simplicity with which Mrs. Thornton uttered these words made her sister laugh heartily. "I congratulate you," said she, in an ironical tone, "on the good taste which you evince by this decision. But are you really serious? will you make the delicate little Emily nothing more than a good housewife?"

"I have not said that," replied her sister; "Emily shall have a good education, but not a brilliant one. I do not wish her to rival opera people nor artists, but if she displays talent, it shall be cultivated; and as to housewifery, recollect, I beseech you, that Emily's fortune will be still more circumscribed than our's was, and have not we, my dear sister, felt the necessity of knowing how to look after our family affairs?"

"I don't know," answered Mrs. Beverly, pettishly, "that we have any thing to reproach ourselves with on that score; we lived in fashionable society, of course we were obliged to keep up a certain style, and if our expense a little exceeded our income, how were we to blame? I am sure we only did like other people."

My fair readers may, perhaps, suppose Mrs. Beverly was a fool. By no means; she was, on the contrary, a woman of excellent understanding: but even the wisest people will use silly arguments sometimes, rather than own themselves to blame. But to resume our story.

"As to Emily's fortune," continued Mrs. Beverly, after a pause, "I do not see that it signifies; Julia will not have more: but it is not fortune, it is not beauty or accomplishments even, that secure to a girl a brilliant establishment; it depends in a great measure on her being fashionable, and I am resolved that my Julia shall in every respect be as tonish as if she had the first fortune in England."

As Mrs. Thornton was too prudent to reply to this *wise* determination of her sister, the conversation ended, and from that time each pursued her own plan, without meeting any opposition from the other.

These sisters, who were twins, had very early in life been left orphans. They were educated by an aunt, with whom they continued to reside after they became of age. This lady was one of those whom a "youth of folly" had prepared for "an old age of cards," and her nieces' moderate fortunes were greatly injured by her extravagance and their own want of prudence and management. Her death left them in rather embarrassed circumstances, from which they were, however, relieved by marriage. Luckily for Mrs. Thornton, her husband had every requisite to render domestic life happy; and, in a short time, she renounced for his sake, with cheerfulness, those gay follies in which she had indulged rather from habit than inclination.

Mrs. Beverly was less fortunate. Her husband disdained to try the effect either of tenderness or rea-

soning to wean his wife from her fondness for fashionable dissipation; never was Eastern tyrant more despotic to his people, than Mr. Beverly was to his family. "It is my will," was a sentence to which his wife was accustomed to listen in silent acquiescence, and once pronounced, his will was as irrevocable as the laws of the Medes and Persians. In a few years after his marriage, Mr. Beverly died suddenly, leaving only one child, the little Julia, whom we have already introduced to the reader. Mrs. Thornton had also the misfortune to lose her husband, and her sister, who was really affectionate, wished much that they might reside together; but to this her sister's good sense furnished strong objections. She was determined to follow a plan which had been partly sketched by her late husband for the education of her Emily, who was also an only child; and she was sensible, that to pursue such a plan uninterruptedly, if she resided with her sister, would be impossible.

From this time till their daughters had reached the age of eighteen, the business of education engaged the attention of both mothers, but certainly in a very different manner. Mrs. Thornton occupied herself incessantly, but quietly, with her daughter's improvement; and as she felt that her duty was a pleasure, she performed it without ostentation: consequently she neither obtained, nor wished for, the celebrity which generally attends our modern wonderfully clever mammas. Not so her sister, who exhibited herself to the world's eye as a second Madame de Genlis, and who, in devoting herself to her daughter's education, took care to talk so much of all she sacrificed to her Julia, that her acquaintance declared, she was a most amiable and exemplary mother.

At length the task of education was completed, and neither of the mothers could say, that their pains had been in vain. Julia, who had grown up as her mother predicted she would, uncommonly beautiful, was, what is termed, highly accomplished; that is to say, she had been taught every thing proper for a young lady to be instructed in who was to make a figure in the fashionable world. She danced gracefully, played with great taste and judgment, had a superficial knowledge of French and Italian, and, above all, understood to perfection the science of dress. Her mother and her mother's friends vaunted her knowledge of history, geography, and a long *et cætera;* but her acquaintance with them was really slight. Her capacity was but moderate, and her brain might not unaptly be compared to a remnant-shop, there was a little of every thing, but not much of any particular one. Bright eyes, ruby lips, and an arch, significant manner of speaking, made her, however, pass for a wit, and her mother was incessantly complimented on her daughter's genius and accomplishments.

If Mrs. Beverly was delighted with her brilliant Julia, Mrs. Thornton was not less so with her intelligent and unassuming Emily.—Much better informed than her cousin, though less a proficient in the showy accomplishments, Emily joined to a great portion of genius

that which should ever accompany genius in women, a modesty the most delicately feminine. Brought up with the idea of endeavouring to be useful to all around her, self was the last thing Emily considered. Perhaps the most amiable feature in her character was her love for her mother, whom she almost idolized, and whose wishes and commands she would, if possible, have anticipated.

(To be concluded in our next.)

DESCRIPTION OF THE MILITARY CARRIAGE OF NAPOLEON BONAPARTE, TAKEN AFTER THE BATTLE OF WATERLOO, AND NOW EXHIBITING AT THE LONDON MUSEUM, PICCADILLY.

WITH AN ENGRAVING.

It is impossible to contemplate the object represented in the annexed engraving, without reading in it a most impressive lesson on the dangers attendant upon inordinate ambition. That passion from which, as the Scriptures inform us, celestial natures themselves are not exempt, and which precipitated Satan and his rebel spirits from the regions of heaven, has likewise hurled Napoleon and his angels from the elevation which they occupied, and scattered them as exiles and outcasts over the face of the earth. The interest with which this exhibition will be visited must be greatly heightened by the recollection, that the late owner of this carriage, who has played in it so many desperate games for empires and kingdoms, is at this moment playing on a distant rock with two giddy little girls for sugar-plumbs.

For our own parts we merely regret, that the former tenant of this vehicle was not exhibited along with it, encaged like a ferocious beast, himself more ferocious than any, for the benefit of the fund raised for the sufferers and orphans by the last sanguinary conflict; so that he whose whole life has been spent in the infliction of every species of misery upon mankind, might have been made, however reluctantly, to contribute to the alleviation of the sorrows which his own perfidy had occasioned.

It is a curious fact, that the fall of this memorable chieftain may be traced to the hour in which he entered the carriage which is now exhibited. It proved as fatal to him as the fabled chariot of the sun to the aspiring Phaeton. It was built for him by Symons, of Brussels, to his own order, for the disastrous campaign against Russia. It was this carriage that conveyed Napoleon to the shores of France in his first exile; it was in this that he made his excursions in Elba; in it he returned to his recovered capital; and it was this which bore him to the fatal field of Waterloo!

There it was that, after British intrepidity had for ever decided the fortune of Bonaparte, he entered this carriage, for the last time, for the purpose of escaping from the tumult and danger that pressed upon him on almost every side. The Prussians, who had been but little able to assist during the continuance of the battle, most op-

portunely assisted in accelerating the catastrophe of the day, and in collecting spoils from the enemy whom they were dispersing and destroying.

Blücher was foremost in the pursuit. Various commands were deputed to different officers, so that no retreat should be left for the convenient escape of the enemy. Among these was a small corps which was placed under the direction of Major Von Keller. That officer, in pursuance of his instructions, arrived at the town of Jenappe, at eleven o'clock, on the night of the 18th of June. The town was barricadoed, to prevent the entrance of the pursuing victors. It was also filled with French military, who maintained a constant firing of artillery and musketry against the Prussian soldiers. The troops were not to be intimidated, but immediately took the place by storm. Near to the entrance they met with this carriage, having six horses, and the coachman and postillion ready mounted. The major, full of expectation that the flying Bonaparte was now in his possession, ordered the coachman and postillion to stop; but as they did not obey, the latter was immediately killed, together with the two foremost horses; and the coachman was cut down by the major himself. The marks of the sabre still remain upon one of the carriage-springs. The gallant Prussian then forced open one of the doors of the carriage; but in the interval Napoleon had escaped by the opposite door, and thus disappointed the triumphant hopes of this gallant officer. Such, however, was the haste of the emperor, that he dropped his hat, his sword and mantle; and they were afterwards picked up in the road, and sent to Prince Blücher. The major reserved the carriage as his own booty, and has brought it to England to gratify the curiosity of the people of this country, who have now an opportunity of viewing it at the London Museum, Piccadilly.

The exterior of the carriage is, in many respects, very like the modern English travelling chariots. The colour is a dark blue, with a handsome bordure ornament in gold; but the Imperial arms are emblazoned on the pannels of the doors. It has a lamp at each corner of the roof, and there is one lamp fixed at the back which can throw a strong light into the interior.

In the front there is a great projection; the utility of which is very considerable. Beyond this projection, and nearer to the horses, is a seat for the coachman. This is ingeniously contrived so as to prevent the driver from viewing the interior of the carriage; and it is also placed so as to afford to those who are within, a clear sight of the horses, and of the surrounding country: there are two sabre cuts, which were aimed at the coachman when the carriage was taken.

The pannels of the carriage are bullet-proof: at the hinder part is a projecting sword-case; and the pannel at the lower part of the back is so contrived, that it may be let down and thereby facilitate the addition or removal of conveniences, without disturbing the traveller.

The under-carriage, which has

swan-neck iron cranes, is of prodigious strength; the springs are semi-circular, and each of them seems capable of bearing half a ton; the wheels, and more particularly the tire, are also of great strength. The pole is contrived to act as a lever, by which the carriage is kept on a level in every kind of road. The under-carriage and wheels are painted in vermillion, edged with the colour of the body, and heightened with gold. The harness is very litle worthy an Imperial equipage; it bears strong marks of its service in the Russian campaign, and its former uses are to be recognized only by the bees, which are to be seen in several places.

The interior deserves particular attention; for it is adapted to the various purposes of a kitchen, a bed-room, a dressing-room, an office, and an eating-room.

The seat has a separation; but whether for pride or convenience can only be conjectured.

In front of the seat are compartments for every utensil of probable utility; of some there are two sets, one of gold, the other of silver. Among the gold articles are a tea-pot, coffee-pot, sugar-bason, cream-ewer, coffee-cup and saucer, slop-bason, candle-sticks, wash-hand-bason, plates for breakfast, &c. Each article is superbly embossed with the Imperial arms, and engraved with his favourite N.; and by the aid of the lamp, any thing could be heated in the carriage.

Beneath the coachman's seat is a small box about two feet and a half long, and about four inches square; this contains a bedstead of polished steel, which could be fitted up within one or two minutes: the carriage contained mattresses and the other requisites for bedding, of very exquisite quality; all of them commodiously arranged. There are also articles for strict personal convenience, made of silver, fitted into the carriage.

A small mahogany case, about ten inches square by eighteen long, contains the peculiar *necessaire* of the ex-emperor. It is somewhat, in appearance, like an English writing-desk; having the Imperial arms most beautifully engraved on the cover. It contains nearly one hundred articles, almost all of them of solid gold.

The liquor-case, like the necessaire, is made of mahogany: it contains two bottles; one of them still has the rum which was found in it at the time; the other contains some extremely fine old Malaga wine. Various articles of perfumery are among the luxuries which remain; and notwithstanding Napoleon's wish to discourage British manufactures, there are nevertheless some Windsor soap, and some English court-plaister; of *eau de Cologne, eau de lavande*, salt spirit, &c. there are sufficient to show, that perfumeries were not disregarded.

There is a writing-desk, which may be drawn out so as to write whilst the carriage is proceeding; an inkstand, pens, &c. were found in it: and here was found the ex-emperor's celebrated port-folio.

In the front there are also many smaller compartments, for maps and telescopes; on the ceiling of the carriage is a net-work for carrying small travelling requisites.

On one of the doors of the car-

riage are two pistol-holsters, in which were found pistols, that had been manufactured at Versailles; and in a holster close to the seat, a double-barrelled pistol also was found: all the pistols were found loaded. On the side there hung a large silver chronometer with a silver chain; it is of the most elaborate workmanship.

The doors of the carriage have locks and bolts: the blinds, behind the windows, shut and open by means of a spring, and may be closed so as to form a barrier almost impenetrable.

On the outside of the front windows is a roller-blind made of strong painted canvass: when pulled down, this will exclude rain and snow, and therefore secure the windows and blinds from being blocked up, as well as prevent the damp from penetrating.

All the articles which have been enumerated still remain with the carriage; but when it was taken there were a great number of diamonds, and treasure in money, &c. of immense value.

Four of the horses which drew the ex-emperor, still remain with the carriage; they are supposed to be of Norman breed: they are of a brown colour; of good size; and each appears to combine more strength, speed, and spirit, than are generally found together in one animal.

Such is the general description of the carriage, its contents, and its appendages, as they are now presented to public inspection: and although it cannot be expected, that any description can convey very distinct ideas of any thing so curious and intricate, yet sufficient will be understood to evince how surprising a piece of mechanical ingenuity this vehicle really is. For the convenience, however, of the public, the elaborate and costly articles which the carriage contained, have been arranged in separate compartments, numbered according to the following catalogue.

1. The carriage itself.

2. Four of the horses that drew it at the battle of Waterloo; stout Normans, dark brown colour, very fleet and hardy.

3. The beautiful toilette, or dressing-box; presented to Napoleon by Maria Louisa, under whose care it was fitted up with every luxury and convenience that could be imagined: it contained, besides the usual requisites of a dressing-box, upwards of one hundred articles, most of which are of solid gold, including a magnificent breakfast service for tea, coffee, and chocolate, with plates, candlesticks, large knives, forks, and spoons; a spirit lamp for making breakfast in the carriage, gold case for Napoleons, a looking-glass, and large gold wash-hand-bason, variety of essence bottles, perfumes, and an almost infinite variety of minute articles, down to pins, needles, thread, and silk. These were each fitted into recesses, most ingeniously contrived, made in the solid wood, in which they are packed close together, and many of them in each other in such a small compass, that on seeing them arranged as they are at present, in three glass cases, it appears impossible for them ever to have been put together in so small a compass. At the bottom of this toilette-box are divided recesses, in which were found two thousand gold Napoleons, and in the top were writing materials, the looking-glass, combs, &c. The front of this extremely elegant little case exhibits the marks of violence by which it was opened with an axe by the Prussian soldiers when taken.

3, 4, and 5. The glass cases contain-

ing the articles taken out of the toilette-box, and described above. The first is lined with a magnificent saddle-cloth belonging to Jerome Bonaparte, taken at Jenappe the same night the carriage was captured: it is of crimson velvet, superbly embroidered with a border of roses in plates of gold, and covered with bees; in the centre a J. surrounded by a wreath of laurel, and surmounted with the Imperial crown in gold, enriched with diamonds; the whole is bordered with a rich bullion fringe.

In the centre of the middle case is suspended, by its ribbon, Napoleon's own Cross of the Legion of Honour; it was found in the gold tea-caddie in the right-hand corner.

The third case is lined with a sumptuous housing for a horse, similar to those already described, only that it has the Imperial arms and crown beautifully wrought, and ornamented with diamonds in the centre. Under this is the valuable time-piece by which the watches of the army were regulated; in form it resembles a very large hunting-watch, and weighs four pounds: it is jewelled throughout, and is of the finest workmanship; was made by Mugnier, *horloger de l'empereur et roi*, and was found suspended to the side of the carriage. In the right-hand corner of this case is a small piece of plate, marked with the arms of Louis XVIII: it was taken with the rest.

The glass case facing the windows contains his common Sandwich service, consisting of a large silver Sandwich box, plates, knives, spoons, pepper and salt-box, mustard-pot, decanter, glasses, &c. &c. Many of these have still the remains of the breakfast of which the ex-emperor partook on the morning of the battle, remaining in them, exactly as left by him. These, like the gold service, have the Imperial arms engraved on every article.

Above the last articles are his spurs, pistols, tools for charging and repairing his fire-arms, &c. &c.

The pistols have little remarkable in their exterior, but were probably favourites; the N. B. in gold on the barrel, prove them to have been made before he assumed the government. They are rifled, with sight, of the manufactory of Versailles, and are much battered: they were found loaded.

In the bottom of this case is one of his beds, of fine Merino, and on the top is a cotton coverlid of very beautiful fabric; there are also other appendages to a bed-room, of massy silver, lined with gold, and decorated with the Imperial arms. Near these are several articles of his wardrobe, consisting of his shirts, of extremely beautiful linen and curiously made; also handkerchiefs and stockings, the latter of which have the Imperial crown as an ornament for the legs. There are also his flesh-brush, green velvet travelling-cap, morocco slippers, towels, &c. &c.

The camp-bedstead is an extremely curious article: it is of steel, of a commodious size, with a tester top, and on castors; it may be folded up in one minute, and packs into a leathern case only four inches square: under the front springs is the box that contains it when travelling.

There are two leathern cases found in the carriage, which contain a great number of flambeaux, the precise intention of which has not been ascertained.

THE FEMALE TATTLER.

No. II.

It is not only unjust and uncourteous, but cowardly and ungrateful in the extreme, when men indulge themselves in severities on what are called the failings of women, whom, in every situation and under every character, they are bound to protect, and to whom they are themselves indebted for the chief blessings and comforts of life.——Sir RICH. STEELE.

I AM very much flattered by several letters which I have already received from female correspondents, who appear to be greatly pleased with the opportunity which is now afforded them, by so popular, so instructive, and so engaging a publication as the *Repository*, of communicating their ideas, or, perhaps, of making their complaints on any circumstances, either of a public or domestic nature, which may be more peculiarly connected with the happiness and the character of the female sex.

I proceed, therefore, to manifest the attention due to the confidence which appears to have been placed in me by my epistolary correspondents. At the same time, I must beg leave to observe, for their general information, that I have laid down certain rules, to which I shall inviolably adhere, respecting the subjects of which this paper may be made the vehicle to my readers. As a woman, it may be almost superfluous to mention, that DECORUM is a very leading word in my vocabulary, and that the most remote violation of it, though under the most alluring guise of anecdote, wit, or fancy, will never be admitted into those pages which I have engaged to superintend and controul. Pictures of vice, and such may be necessary on certain occasions, to create alarm and excite abhorrence, even in their most deterring descriptions, must be drawn with the utmost precaution, so that no more may be told than is absolutely necessary for the moral object of the description; as I shall hold myself at liberty to employ my ministerial power in correcting and pruning any supererogation of fancy or passion which, on such occasions, may be presented to me. The old proverb, that the truth, and certainly *the whole truth*, is not to be spoken at all times, is a proverb of universal establishment, and in no instance requires a more rigid adherence than in those literary compositions which are intended for the instruction and amusement of the female mind, more particularly when it is considered, that the rising generation may, in some degree, be involved in it. Nor shall I be thought, I hope, to wander from my subject in observing, that, in the present state of the world and its manners, the great difficulty of female education consists in giving the mind all its proper knowledge, without a tincture of that premature information which it ought not to know. The few preceding observations have been suggested by a letter written by a very sensible woman, who discovers throughout the whole of it a very distinguishing mind, a most animated vivacity, and a very considerable experience of life; I must be understood to mean fashionable life, and all its various ways. Her epistolary communication is written with great spirit and some pathos, and details,

I doubt not, with undeviating accuracy, the history of a succession of domestic dilemmas connected with a love story; interlarded, it is true, with several interesting circumstances, and somewhat of a lamentable catastrophe, but which the lady would not, I will venture to assert, have the courage to repeat in any mixed society of her acquaintance. I cannot, therefore, insert it. I have also reason to apprehend, that, having assumed the title of the *Female Tattler,* I am supposed to be ready to fulfil the general propensities of that character as it is usually displayed in its common acceptation in the world; and that I shall be ready to receive such communications as are continually made by the busy-bodies of that description. I have this answer to such as expect my paper to be the vehicle of what I consider to be beneath my attention, that though I am a tattler, and a female one too, I never did deal in or encourage tittle-tattle myself, nor will I ever promote that spirit in others; and if I am asked for a definition of that kind of conversation, or written composition, for it may proceed from the pen as well as the tongue, I shall beg leave, for very obvious reasons, to decline an answer, and leave it to any woman of good breeding and understanding, and such alone I hope will do me the honour to become my correspondents, to determine the matter for me and for themselves.

I shall now proceed to insert a letter from one of my correspondents, whose originality, good sense, and, I may surely add, good humour, will, if I mistake not, divert the very short period which it will require for its perusal. She styles herself a *Modern Amazon.*

TO THE FEMALE TATTLER.

Madam,

The high and mighty lords of the creation, as the men are fantastically pleased to denominate themselves, are continually valuing themselves upon the superior dignity of their sex, and not only deny to women an equality of understanding, but, in many instances, are known to refuse them an equal degree of principle; as if it were not sufficient to entertain a contemptible idea of their intellects, without entertaining as mean an opinion of their hearts. This is most abominable, as it is most untrue. Hence the notion of female friendship has been a continual subject of ridicule; hence it is as frequently affirmed, that a veil, a shawl, a pelisse, or any attractive article of personal decoration, is capable of stimulating that kind of envy, which is fatal to the most avowed bonds of esteem between females; nay, that it is absolutely impossible for a friendly intercourse to subsist a moment, if a pretty fellow happens to start up between any two women, and obtain their partial sentiments. This may be a tender point, and I shall, perhaps, make it hereafter the subject of an exclusive lucubration.

Without, however, attempting at present to refute any of these narrow-minded positions, I shall beg leave to contend, without fear of refutation, that these charges, so strongly urged against the ladies, may be brought, with a superior degree of justice, against the gentlemen themselves. Let us, how-

ever, suppose, for the sake of argument (but I beg it may be observed that I allow it not for a moment on any other ground), that the friendship of two women, of the best qualities in every other respect, is capable of being interrupted by the trifling circumstances to which an allusion has already been made; still it may be fairly asked, whether a very slight examination of the conduct and character of the other sex, will not clearly prove, that their boasted friendships are equally liable to be broken from causes equally trivial, and that men of the best understanding frequently run into the most dangerous excesses, from causes generally more despicable, and clothed at least with equal absurdity.

I am not arguing, that women are not subject to characteristic foibles, such as arise from their nature, education, and position in life, but I repel the charge, as *inherently* merited by them. Women may quarrel, and women do quarrel, and very trifling circumstances too engender their differences; but is it not equally ridiculous for men, and who are of acknowledged understanding, and peers and representatives in parliament into the bargain, to quarrel about a horse, or a match at the cock-pit, and whose resentment, from such senseless and unworthy causes, sometimes puts their very existence to the hazard? How often does it happen, that the invasion of a fox-cover spreads a feud through great part of a county! The letting shot fly at a partridge in a prohibited spot, has been known to cause the discharge of a bullet at the life of a fellow-creature, aud the father of a family. Nay, I could name an instance where the hooking of a fish a hundred yards below a privileged spot, has hooked two families into a state of enmity that broke off a long-established and most comfortable connection between them both. I could mention other and still more disgraceful causes of intemperate and vindictive anger between the lords of the creation, but it is beneath the purity of a female pen to defile its pages with a history of them.

Such being the true state, and sure I am, that I have not exaggerated the statement, I have a right to complain of the injustice which is continually making a mockery of the stability of female friendship, when the violation of it is carried much further, and to a much more ridiculous and criminal excess, among those who assume such a lordly superiority over us. It brings to my recollection the well known fable of the Man and the Lion, which represents the former as displaying to the latter the picture of the king of the brute creation subdued by human strength. The reply of the beast is a memorable one, and very applicable to my observations:—If, said he, a lion had painted the picture, the catastrophe would have been reversed.

In the rivalry between women in a matter of the heart, the affections and the future happiness of life, the object may be of the most serious nature; and a kind of resentment may wait upon the person who has been the cause of such a heavy disappointment: but it seldom or, indeed, never breaks out into per-

sonal rage, or is attended with any indecorous, much less immoral or injurious consequences. The dignity and pride of her sex, if she is a woman of education, will prevent her, however poignant her feelings may be, from exposing herself to the pity or disapproval of the world, by violent clamour or menacing enmity, at an event which has been rendered irretrievable. This, I acknowledge, is a very interesting subject, and, on some future occasion, I will undertake to place it in such a light, as shall confound those inconsiderate and unreflecting gentlemen, who amuse themselves with their foolish, though they may think them witty remarks, on the hacknied subject of the uncertainty of female friendships, especially when one of their own dear, charming selves is the object of competition. Nor have I the least doubt that I shall be able to prove, that the female character is as capable of heroism, and has given as many proofs of it, as any Quixotte of the other sex.

It is supposed that women in general are very much actuated by their imagination; and that, in the female breast, the lively power too often acquires a dominion over their reason. This I acknowledge may happen, and frequently does happen, but I deny it as a *general principle* attached to the female character. But even allowing it by way of argument, I contend that when it does obscure the rational faculty in woman, it is far superior to the gloomy, dismal veil with which the passions, to say no worse of the men, not only darken, but disgrace it. The female imagination, if it should interfere with reason and impede its course, does not attempt to, as it cannot, extinguish it; but is more frequently employed in giving it those attractive hues and those fascinating colours, which heighten its powers, and clothe it with graces that so often render it irresistible even to the philosopher and the sage, and oftentimes is seen to make converts even of those lordly men of the world, who have pretended to think, and to avow the absurd, abominable, and fallacious doctrine, that, in the order of creation, women are of an inferior class to themselves.

I have some curious thoughts upon this subject, which I shall take the liberty, on some future occasion, to communicate to you.

I am, madam, your obliged, humble servant,

A MODERN AMAZON.

TO THE FEMALE TATTLER.

Madam,

I am one of those very unjustly despised personages called old maids; and in that character I apply to you for an elucidation of a very severe proverbial notion entertained of their future and final fate in another state of existence—that they will be doomed to lead *apes in hell.* I have asked many persons of black-lettered and other learning, to satisfy me of the origin of this unjust and barbarous sentence, without having obtained the least satisfaction; perhaps it may be in your power to favour me, in a future number of your papers, with a solution of this difficulty, which will at least satisfy the curiosity of your constant reader,

QUINQUEGINTA.

ACCOUNT OF THE BAZAAR ESTABLISHED IN SOHO-SQUARE FOR THE ENCOURAGEMENT OF FEMALE INDUSTRY.

TO THE EDITOR.

SIR,

ALL those of your readers who are in the habit of perusing the daily papers, must have seen the report of a meeting held in December last, to consider of the means of improving the public morals by effecting the reformation of a particular class of females, by which this vast metropolis is infested to a degree that cannot fail to fill every virtuous mind with horror. A little reflection on the subject will convince most persons, that one grand cause of this growing evil is the want of employments suited to certain classes of females; and at the meeting just referred to, a respectable clergyman assured the company, that, from such data as could be procured, there were in the city of London at least *five thousand* situations occupied by men which would be infinitely more suitably filled by females. Whoever, then, should strike out some plan for affording to the industrious class of the weaker sex that kind of employment for which it is more peculiarly fitted, would no doubt apply a powerful, if not a complete corrective to the evil complained of, and deserve to be hailed as a benefactor to society in general. To such a plan and such a character I beg leave to call the attention of your readers, in the BAZAAR just established in Soho-square, by Mr. TROTTER, a gentleman of large fortune, the most active philanthropy, and already known for valuable public services. In describing this institution I shall borrow the words of the writers of two of our public prints, *The Sun* and the *Sunday Gazette*; the accuracy of whose representations I am capable of attesting from personal inspection of the premises, and the patient developement of the plan with which I was favoured by the benevolent proprietor.

"The Bazaar," says the former, "at first, like all other great undertakings, may have something more of the appearance of private speculation than truly belongs to it; but it must be recollected, that all our best national institutions had, in the same manner, their origin in individual exertion. That had not escaped Mr. Trotter's intelligence, which is obvious to every reflecting man who thinks on the subject, viz. that *the encouragement of female and domestic industry* is one of the surest methods of bettering the condition of all ranks and classes of the community. Honest labour, while it rewards with the comforts of life, contributes to the moral improvement of society. As idleness is the mother of evil, so is industry the parent of good. But there are a thousand obstacles opposed to the commencement of an industrious career. Some are restrained from entering upon it by the smallness of their means; others by a false principle, which, assuming the plausible name of pride, renders them ashamed of appearing to the world

as under the necessity of working for subsistence;—a third class, from the want of opportunity to dispose of what they are willing to manufacture;—and indeed——but the enumeration is not requisite, every person who mixes with society must know a hundred cases where the argument is literally applicable. To obviate these difficulties—to open an easy door to the poor trader for the commencement of trade; to smooth the path of profit to those whose delicacy wars with their poverty, and prevents them from adding to their domestic happiness by respectable labour—in fine, to encourage female and domestic industry, is the excellent object of the Bazaar.

"We have visited the immense premises fitting up for this purpose in Soho-square, and we scarcely know whether we were most gratified by their admirable adaptation to it, or by the benevolence of the design. That it will have important consequences we cannot doubt, for every large town in the empire will naturally follow an example so worthy of the metropolis to offer. We shall not further trespass on our readers at present, than to lay before them a sketch of the plan for establishing a

BAZAAR,

Opened to encourage Female and Domestic Industry.

"SHOP-COUNTERS in an immense range of premises, eligibly situated (5, Soho-square,) to be let to persons of *respectability*, by the day and by the foot measure, according to their actual wants. The expense of taxes, heating, lighting, and watching, being borne by the landlord, the tenant will be exempted therefrom, and charged with *daily* rent alone, according to the space and time; which may be for one foot or one day, or to any greater extent, at the rate of three-pence per foot."

On the practical utility of this plan the *Sunday Gazette* thus comments:—

"A young man who has acquired a trade, wishes to set up in business, and if he wishes virtuously, to marry as soon as he can; but in a thousand cases for one, his apprentice fee has exhausted the provision which his family were enabled to spare for him, and he has no alternative but that of lingering on in singleness, till the slow and narrow gains of a journeyman can allow him to purchase a shop. But how long must it be before such a man can collect the two, or three, or four hundred pounds, which must be sunk at once in his new establishment? and how formidable to his morals and prospects must be the temptations of his low and comfortless life, while he is drudging to amass his money? But his marriage and his purchase may only lead him into new difficulty. An advantageous situation for business is expensive, and he must be content with the chance trade of some obscure and neglected corner, to which the wealthy will not come, and to which the poor are drawn only by long credit, or struggling cheapness. It is this miserable effort for life that swells our Gazettes with bankruptcies, and our prisons and highways with the whole tribe of ingenious and desperate felony. By the plan of the Bazaar, this whole calamity—we had almost

called it necessity—is stricken in the bud. The young artizan may marry at the moment of quitting his master, for he can make his wife's labour at once profitably subservient to his own. She may for a shilling have from day to day the advantages of shop-room, and of a perpetual influx of purchasers. Her husband has the advantage of working for a price undiminished by the profits of an employer, of working with the full incitement of immediate and daily return, and of being able, at any twelve hours, to shift his occupation, to disengage himself from his establishment, and to carry off his capital untouched and free.

"This is of such palpable utility in every sense of national morals and private happiness, that we leave it fearlessly to our readers. But its services may descend deeper, and to a more hopeless and pitiable class of society. London is the greatest manufacturing city in the world. But thousands of men, of the most admirable ingenuity, are at this moment living in indescribable wretchedness, in hovels and hiding-places, and stagnant air and meagre want, such as almost to deter even the courage of charity. The change of times has broken up the establishments for which they worked, or they have been seized with some of the diseases that hang over their unhealthy occupations in the manufactory; their recovery slow and imperfect, has left them without heart or hands for the continued labour of their hire, and they have been left to struggle on with such gains as they can make, where they first buy the material at the advanced price of credit or retail, and then dispose of their workmanship at the reduced price that poverty and the immediate pressures of nature must receive, and be content with as it may. To this man the Bazaar opens a place of safe and advantageous sale, without the necessity of waiting for the orders of the great manufacturer, or of selling his work to such as will seek him in his cellar only to beat down his earnings, or of lingering in the chances of never selling at all. But there is another class, if possible, more helpless, and if on this grave and vast subject the word did not seem affected, more interesting. The war has left a multitude of widows and orphans. Neither the charity of the state, nor of the individual, can reach to that infinite crowd of bleeding hearts and feeble arms, that, in their orphanage, have paid the price of our national glory.

"It would be idle and commonplace to speak of the difficulties that must beset the life of this immense portion of our finest population. The misery of open humiliation, the difficulties of obtaining a livelihood even with that open humiliation, the strong temptations of a spirit hopeless of honourable bread, are familiar to all our knowledge of female exposure. This establishment opens at once a means of profitable industry without unveiling the privacy of sensitive natures, and permits every female who can use a needle to have the chance of reputable existence.

"The mode of securing a sale, the regulations for the safety of the property, the selection of females for disposing of the matters of sale, the arrangements for se-

curing character and decency among the persons permitted to attend, are all perfectly deserving of being thrown into the most extensive publicity. The mere contrivance of the building, which covers a space of 300 feet by 150, from Soho-square to Dean-street, Oxford-street, is full of the same sensible and simple invention developed in the higher parts of the scheme."

To this account I shall only add, that the whole of the ground-floor of the building, which has alone been yet fitted up as a first experiment, is already let to persons of respectable character; and leave it for such of your readers as are blest with affluence, to judge whether their encouragement of this project may not be attended with the double advantage, of finding under one roof whatever articles of necessity or luxury they may require, at a reasonable price; and the delicious consciousness, that every purchase which they here make contributes something to the comfort of deserving persons, as well as to the moral improvement of society in general. I am, &c.

F. S.

London, Jan. 20, 1816.

MUSICAL REVIEW.

Third Concerto for the Piano-Forte, composed, and dedicated to Muzio Clementi, Esq. by Ferd. Ries. Op. 55. Pr. 10s. 6d.

To do critical justice to this concerto, the piano-forte part of which fills between 30 and 40 close pages, not only a much more extended space would be required than we can devote to this article, but it would be necessary to have seen the full score, and to have heard its performance in full orchestra. Our present notice (and a mere notice we would have it considered) is founded upon none of these requisites. Nay, it is, we candidly confess, from a very imperfect practical trial of the piano-forte part, that we have been compelled to form our opinion. Even this trial, however, was sufficient to impress us with astonishment and admiration. The concerto before us, in the key of C sharp minor, is a stupendous effort of profound compositorial science wielded by original musical genius. Although, as in Beethoven's works, bright flashes of the finest melody occasionally interpose between abstruse and studied harmonies, as in an overcast sky the sun will now and then burst through lowering clouds, yet the prevailing character of Ries's concerto is that of chromatic combination and deeply sought original modulation. Hence, and owing to the nature of the key, as well as to the almost unprecedented intricacy of the passages and the general style, the amateur, who in a reasonable time of practice can master this herculean task of execution and expression, may congratulate himself on having found the reward of his devoted and persevering application.

Sequel to the Chiroplast Companion, to facilitate the Attainment of a proper Method of playing on the Piano-Forte, being a Succession

of progressive Lessons, grounded upon the Harmonies of the early easy Lessons in that work, so as to be played with them in concert by pupils more advanced in their studies, composed by J. B. Logier. Pr. 6s.

In our number (LXXIV.) for February last, a concise description was given of the mechanical apparatus called *Chiroplast*, and invented by Mr. Logier, with a view of obliging the hands and fingers of the piano-forte player to observe constantly a proper position and action, and thus to become at last habituated to do the same without the restraint of that contrivance. We at the same time added a short notice of Mr. L.'s first publication on this subject, which he calls the *Chiroplast Companion*, and to which the present book forms the sequel. We likewise spoke in terms of deserved commendation of the lessons contained in the former work, which are devised on the novel and judicious plan of exhibiting a subject, at first in the most simple and naked form, and then giving that same subject gradually a more and more complicated treatment, in the manner of variations.

This idea is greatly amplified in the production under present consideration, which contains numerous and still more intricate variations upon the simple lessons or themes in the preceding volume; and these variations are, as Mr. L. states, and is actually the case, "so contrived, that they may be played either alone as distinct lessons in their particular style, or in *full concert* with the others, being grounded on the same succession of harmonies, the variations embracing nearly every description of passage."

Although it may not frequently be in the power of pupils to practise these lessons in *full concert* with with other students, we cannot but recommend the adoption of this method to a limited extent, where it is possible to put it in effect. Mr. L. it appears, has established with this view a musical academy in Dublin, and placed seven or eight grand and square piano-fortes and one organ in one room, on which his scholars frequently perform as a full band. A practice of this kind we have no doubt is beneficial to the pupils as well as to the master: the public meetings of the former, however, ought not to be too often allowed, since continued private exercise alone on the instrument can enable them to join effectually their fellow-students, and since, in the *full concert* of the youthful band, the leader must have the eyes of Argus and the ear of Dionysius to be alive to every mistake.

We shall only add, that the lessons before us are drawn up, fingered, and explained with much care and judgment, and are by no means exclusively applicable to the mechanical apparatus invented by Mr. L. Hence we feel no hesitation in giving them our best recommendation for general practice.

Three Waltzes for the Piano-Forte and Flute, composed, and dedicated to Mr. Heath, by Iwan Müller. Pr. 2s.

Attractive melody, tasteful expression, and well-linked fluency of ideas, render every one of these waltzes highly interesting. The flute part is essential, as being set *concertante* with the piano-forte and frequently acting as principal: hence a good performer is required. In the latter instances the piano-

forte accompaniment is invariably very active, rich, and diversified. If we were called upon to give a vote of preference, we should fix it upon the second waltz, the subject of which accords particularly with our taste, on account of its elegant simplicity.

"*Busy, curious, thirsty Fly*," *a Glee for four Voices, with Accompaniment for the Piano-Forte, composed* by J. F. Danneley. Pr. 1s. 6d.

In a mere musical point of view, without reference to text, this glee is entitled to great commendation. Without the words, we should have conceived the sombre and lengthened adagio strains in D minor to express any thing else than an anacreontic exhortation to make the most of life over a bottle. This object aside, the glee before us is very meritorious; the vocal parts, plainly as they proceed, are of fluent progress, and the harmony is both select and scientifically conducted. We also notice with approbation the temporary change to the major of the key, *p.* 4; where, however, a sharp for the F in the soprano part is omitted. Upon the whole, this production does not impair the opinion we expressed of Mr. D.'s qualifications in our former number. He is a very promising composer, whose taste, evidently formed by good models of the old school, may, as we have already hinted, be advantageously influenced by a study of the classic productions of more modern masters.

No. XI. *(To be continued) Voluntary for the Organ, composed* by Samuel Wesley. Op. 6. Pr. 2s.

We have so frequently had occasion to bring Mr. Wesley's compositions under the cognizance of our readers, and have in every instance felt ourselves warranted to accompany them with so ample a share of deserved approbation, that the notice of a new piece from his able pen involves but a repetition of former praise. His works, to compare them to productions of the sister art, remind us less of the softness of Guido or Raffäelle, than of the vigorous and scientific pencil of Buonarotti. They exhibit the anatomy of music in severe purity. The present voluntary comprises two movements in three sharps, a larghetto and an allegro. The former is replete with every kind of profound contrapuntal repercussions, responses, imitations, &c. in which the left hand equably shares the labour of the right; and in the second movement, Mr. W. presents us with one of those masterly fugues in the best style of his favourite German prototype, which, by an unique experience and talent in that line, he has, so to say, at his fingers' ends.

The Surrender of Paris, a characteristic Divertimento for the Piano-Forte, including the events from the Duke of Wellington and Prince Blücher's marching to that capital, to the evacuation by the French troops and taking possession by the Allies, composed by Louis Jansen. Pr. 3s.

Considering the little time which the fleeting relish of the public allows for the production of pieces of this kind, we have no reason to find fault with Mr. Jansen's effort. His divertimento is respectable. It consists of a good number of movements descriptive of military manœuvres, marches, attacks, &c. in

the melodramatic style of composition. Among others, we have "Wellington and Blücher's grand march"—"Arrival of the news that the Allies are in sight"—"*Hesitation of the Chambers what to do*"—"Consternation of the inhabitants"—"March of the French to the heights of St. Cloud"—"Skirmishing, cannonading, swords, galloping of horses, running fire," and lastly "Cessation of hostilities." After this comes a real musical curiosity, viz. a *moderato*, recording the EIGHTEEN articles of capitulation, *article by article*. The words themselves, to be sure, are not added, and this omission prevents us from judging whether every feeling and sentiment has been correctly expressed; but nevertheless one fancies to hear the high contracting parties actually speak and negociate: there is the proposal first, and then the reply, by a few abrupt chords, concords, and discords. This is carrying the picturesque in music to so great a height of perfection, that, after seeing thus much, a trial at the Old Bailey, *set to music* in the shape of a *divertimento*, would not at all surprise us. But the author goes farther still: the articles must be signed and ratified; and even this Mr. J. has succeeded in bringing about in good harmony. The name of every commissioner is musically spelt in *recitativos*, among which "Baron de Muffling" and "the Prince of Eckmühl" absolutely excite our tears.—"The conq'ring heroes" now enter Paris, and the *grande nation*, by way of *finale*, is obliged to dance to an *English tune*. This we take as a severe cut at the French, especially when we consider that they even have to "pay the piper."

"*Why what's the matter, Patty?*" *sung with the greatest applause at Sadler's Wells Theatre, in the favourite comic Interlude* "*Mrs. Mullins,*" *written by Mr. C. Dibdin, composed* by John Whitaker. Pr. 1s. 6d.

The music of this little song is full of spirit and ingenuous gaiety, so as to meet the import of the text step by step, and to form a diverting humorous melody of regular construction, properly supported by the instrumental accompaniment. This is more particularly the case in the latter half of the air.

"*The Robin's Petition,*" *the Words, by exclusive permission, taken from Miss Edgeworth's Continuation of early Lessons, the Music composed* by John Whitaker. Pr. 1s. 6d.

Although we discover no originality in the component periods of this musical bagatelle, the aggregate of melody is agreeable, and its text will recommend it to juvenile performers. On this account it would have been desirable not to have forced the voice to F, and to have omitted the figure of embellishment, *l.* 3, *b.* 1. We also could have wished a new idea for the beginning of the petition itself, instead of a repetition of the subject.

"*The Lily that blooms in the Vale,*" *sung with great applause by Mr. Broadhurst, at the Theatre Royal, Covent-Garden, composed* by John Whitaker. Pr. 1s. 6d.

From an author of Mr. W.'s fertile industry, we cannot invariably expect productions of equally decisive merit. Hence we shall content ourselves with describing the

present song, as one which neither exhibits peculiar excellencies nor blemishes. The ideas are such as we have met with on many former occasions, under one shape or another; and their treatment, while it affords no room for special commendation, gives as little cause for dissatisfaction.

INTELLIGENCE, LITERARY, SCIENTIFIC, &c.

Mr. Ackermann has in the press, a work under the title of *Hints for the Improvement of the Condition of the Peasantry in the United Kingdom;* written, and illustrated with eleven coloured engravings, by Mr. Elsam, architect.

The appearance of the first number of Rowlandson's *World in Miniature,* announced by Mr. Ackermann for the 1st of February, is unavoidably deferred till the 1st of March.

Mr. Hills has in the press, and will shortly publish, a quarto volume, entitled *Sketches in Flanders and Holland, in a Series of Letters to a Friend.* This work will comprise an account of a tour through the Low Countries shortly after the battle of Waterloo, illustrated by thirty-six plates, etched by the author and aquatinted by eminent engravers. Among them will be found representations of every remarkable spot about the field of combat, views in the neighbourhood of Bruges, Ghent, Brussels, Antwerp, Amsterdam, and other Dutch towns; and five coloured plates, exhibiting specimens of costume, implements of husbandry, diligences, waggons, &c. &c.

Mr. Robertson Buchanan, of Glasgow, will speedily publish a work on the *History and Structure of Steam-Vessels,* which have of late years so strongly attracted the public attention. It will be illustrated with seventeen engravings, and comprise whatever can be desired either in a theoretical or practical view of the subject.

Proposals have been circulated for publishing, in a handsome royal 4to. volume, *A Complete Historical Account of the Battle of Waterloo,* accompanied with a series of twenty-one coloured engravings, from accurate drawings taken on the spot by Mr. James Rouse, illustrating the whole country from Brussels to Waterloo, and with a map carefully laid down, pointing out the exact position of the different corps and divisions of the allied armies. In the historical narrative, which will be written by Mr. W. Mudford, under the sanction of the first authority, it is intended to combine all the information that can be obtained from persons who were present in this memorable engagement, or have since visited the spot, together with that which now lies scattered in numberless foreign and English publications. The materials will be incorporated into one regular and coherent narration; while all the official reports published by the allies will be thrown together in an appendix, so that this volume will supersede the necessity of possessing any other memorial of that unparalleled victory. The work will appear in

four parts, the first of which is expected to be published on the 1st of February.

Mr. Storer has just completed the fourteenth part of his *Graphical and Historical Description of the Cathedrals of Great Britain.* Parts 15 and 16 are intended for publication early in the present year. These will complete the second volume, comprising Histories of the following Cathedrals (illustrated with ground-plans, and interior and exterior views), viz. Peterborough, Lincoln, Oxford, Winchester, Canterbury, Chichester, Salisbury, Gloucester, Hereford, Chester, Worcester, Litchfield, and Rochester.

The Rev. William Bingley, F.L.S. has nearly ready for publication, a work, in three volumes 12mo. entitled *Useful Knowledge;* or, a familiar and explanatory Account of the various Productions, Mineral, Vegetable, and Animal, which are chiefly employed for the Use of Man. It is the object of this work, which will be illustrated by numerous figures, and is intended both for reference and instruction, to comprise an account of the places whence, and the manner in which, the most important articles of life are procured, the various modes adopted in preparing them for use, and the peculiar purposes to which they are respectively applicable. The arrangement is such as to comprise the minerals in the first, the vegetables in the second, and the animals in the third volume.

John Weyland, jun. Esq. is preparing for publication, in one volume 8vo. *The Principle of Population as affected by the Progress of Society*, with a view to moral and political consequences.

Mr. Boyce's *Second Usurpation of Bonaparte;* or, a History of the Causes, Progress, and Termination of the Revolution in France in 1815; particularly comprising a minute account of the victory of Waterloo, &c. has made its appearance in two 8vo. volumes.

Mr. William Phillips will publish, in the ensuing month, *An Elementary Introduction to the Knowledge of Mineralogy and of Minerals;* including some account of the places at which, and of the circumstances under which, minerals are found; and explanations of the terms commonly used in mineralogical description. It is designed for the use of the student, and will be comprised in a small volume in duodecimo.

In the course of February will be published, *A Map of Scriptural and Classical Geography*, accompanied by an historical and descriptive volume, from the pen of the Rev. Mr. Heming of Magdalen Hall, Oxford; wherein the origin of nations is particularly examined and discussed, with reference to the numerous authorities: amongst which Herodotus, Hesiod, Strabo, Pliny, Diodorus Siculus, Cluverius, Ptolomy, Mela, Bochart, &c. have been expressly consulted. This work is intended to facilitate a knowledge of the progressive colonization of the earth, and to establish more clearly the foundation of universal and chorographical history; and also to combine a requisite appendage to every volume of the ancient classics, with an indispensable aux-

iliary to the sacred memoirs of the Holy Scriptures.

The communication between England and the Continent having till lately been for a long series of years interrupted, it has happened that many eminent and highly esteemed works of science and literature, published in Germany, have been hitherto unseen and unknown even by name in this country. Of these there is one of peculiar interest to England, which well deserves to be in every public library, and in the hands of every civil and military engineer in the country, viz. *Theoretisch - practische Wasserbaukunst*, that is, Hydraulic Architecture, theoretical and practical, by C. F. Chevalier de Wiebeking, privy counsellor to his Majesty the King of Bavaria, and general director of the department of bridges and roads in Bavaria. A new edition, corrected and enlarged. Munich, 1814, 3 vols. 4to. with 146 plates, in grand folio. The celebrated author, esteemed the best practical engineer throughout Germany, takes a view of the whole of hydraulic architecture, under the following divisions:—1. Art of conducting rivers. 2. Art of securing sea-coasts. 3. Construction and preservation of sea-dykes. 4. Construction of harbours, containing complete descriptions of all the great harbours in Europe. 5. Art of draining. 6. Machines used at the construction of all the works of hydraulic architecture. 7. Constructions of locks and weirs. 8. Canals, and art of improving inland navigation. 9. Artificial inundations for the defence of fortresses. 10. Construction of bridges, containing a detailed description of bridges with arches of wood, invented by the author. 11. Construction of artificial roads and highways. This perfect and only work of its kind treats on all these subjects in the fullest and plainest manner, and shews the author to be a man of considerable attainments in science as well as great practical experience; and his arguments and statements are supported and explained by well chosen examples, taken from the great works executed by himself or other eminent engineers on the Continent. In this work will be found likewise a very complete account of the embankments and sea-dykes in Holland, with ingenious proposals for their improvement, as well as descriptions of almost all the great works of engineering in Germany, France, Holland, and Italy, countries which the author has visited several times, for the purpose of giving to the public the most complete account of the present state of the art of engineering as practised on the Continent; and every work being represented in exact plans and elevations, the whole is of the same interest even to those who do not understand the German language. But the most interesting and novel part of this work is the satisfactory and minute description therein given of bridges constructed with arches of timber of a very considerable span, upon a principle invented by the Chevalier de Wiebeking. Among the plans of many bridges thus constructed with the most complete success, is that of Bamberg, having an arch of wood of 220 feet span. There is also given a plan of a bridge of a still

greater arch than this, viz. nearly 300 feet, proposed to be erected over the rapid river Isar, at Munich. By this invention the chevalier has constructed in Bavaria many bridges of arches of wood, which are only rivalled by those of cast iron, erected in England. We are happy to find the statement of this meritorious and important invention is published in French, in a separate volume, entitled, *Traité, contenant une Partie essentielle de la Science de construire les Ponts; avec une Description de la nouvelle Methode économique de construire les Ponts à Arches de Charpente, par C. F. de Wiebeking,* &c. *avec* 17 *planches. Munich,* 1810, 4*to. planches, grand folio.*

Mr. Bowyer, of Pall-Mall, is preparing for publication (under the express patronage of his Royal Highness the Prince Regent,) a splendidly illustrated work on the late brilliant *Campaign of Waterloo.* It will be in folio, and will correspond with the illustrated record of the memorable Campaigns of Moscow, Leipzig, and France, in the years 1812 and 1814, which are publishing at the present moment. The plates are from drawings made on the spot by a distinguished artist, consisting of views of Waterloo, Mount St. Jean, Belle Alliance, Hougoumont, Quatre Bras, &c. &c.: also a view, on a large scale, of the battle on the 18th June, as it appeared at seven o'clock in the evening, when the grand charge was made on the whole of the French line. This drawing has been made under the immediate inspection of an officer, who was one of the aids-du-camp to the Marquis of Anglesey. Mr. Bowyer professes to have spared neither pains nor expense to produce for posterity a permanent memorial of British valour, generosity, and fortitude.

S. and J. Fuller are about to publish a print of the *Battle of Waterloo,* from a large drawing by Mr. H. Alkin, under the direction of some of the staff officers of the Duke of Wellington's army. Size of the drawing 41 inches by 19. The subject is chosen at that point of time when the grand charges were made by the heavy and light brigades of cavalry, led on by the Marquis of Anglesey, shewing the situation of the different brigades a few moments previous to the complete rout of the French army.

Mr. Orme, of Bond-street, has addressed to the public some judicious observations on the advantages that would result to the fine arts by the erection of a national temple, or palace, for the reception of their productions. He enforces the importance of such a measure, even in a political point of view, by a reference to the example of France, and then considers by what means it might be accomplished. These would be found, in his opinion, in the patronage of the Prince Regent, the aid of parliament, and voluntary contributions. He suggests that the edifice should be made a wing to the intended new palace, with a grand triumphal archway fronting the bottom of St. James's-street, as a splendid entrance to the parks. "A great collection," says he, "of first-rate pictures might be obtained for such a purpose, either by loan for a stated period, to be delivered on demand, or as donations and be-

quests, as best suited the intentions of patriotic individuals."

There are few of our readers but are acquainted with the noble manner in which the Hero of Prussia, when informed of the intention of erecting a monument in honour of his illustrious colleague, the great WELLINGTON, manifested his eagerness to contribute to perpetuate the name of that unrivalled commander. Many of those patriotic Britons whom Fortune has blessed with affluence, will doubtless seize the opportunity of returning this flattering compliment, when they learn that a plan is formed for erecting a column in honour of the gallant veteran BLÜCHER within the fortress of Colberg, in Prussia. The fund for this purpose is raising, by public subscription; and a provision for the poor children of soldiers is also embraced by the views of its promoters.

A Course of Lectures on Electrical Philosophy, with its application to the improvement of chemical science, and the explanation of natural phenomena, will be commenced at the Russell Institution by Mr. Singer, on Monday, the 5th of February, at eight o'clock in the evening. These lectures will be continued on the succeeding Mondays at the same hour: they will embrace the most important features of this interesting branch of natural philosophy, with occasional observations on the sciences with which it is most immediately connected.

Mr. Lester, of Birmingham, has completed an engine on the principle recently discovered by him, of converting a parallel into a rotative motion for propelling canal boats by steam. This engine can be graduated from a one up to a four-horse power; and is calculated to propel one, two, or more boats upon a canal, under the bridges and through the locks, without impediment. It is erected for Messrs. Crowley, Hicklin, and Co. Wolverhampton, Birmingham and London carriers, and will be launched on the Stourbridge canal.

FASHIONS.

LONDON FASHIONS.

PLATE 10.—EVENING DRESS.

WHITE crape, or lace frock, over a white satin slip; the body and sleeves are formed of a very elegant fancy material, which has just been introduced. The body is extremely novel and elegant: we refer our readers for its form to our plate: the sleeve is very short, and, as well as the body, trimmed with blond, which is set on full. The skirt is made a walking length, and is trimmed in a most tasteful style; but the slight view which we had of the dress will not permit us to describe it: our readers will, however, be able to form a very correct idea of it from our plate. Head-dress, the *toque à la Rubens*, composed of white lace, and ornamented with feathers and precious stones. Necklace, ear-rings, and locket, of diamonds. White satin slippers trimmed *en suite*, and made, as all dress shoes now are, to come very high over the foot. White kid gloves

trimmed with tull. A French scarf, superbly embroidered at the ends, is thrown carelessly over the arm. This dress, we understand, was invented by Mrs. Griffin for a lady of distinction; and it is certainly extremely novel and elegant.

PLATE 11.—PROMENADE DRESS.

A morning dress, composed of the finest dark mulberry ladies' cloth, finished at the bottom of the skirt with a new-invented trimming, which has an uncommonly light and pretty effect. A plain high body, over which is worn a spencer made of velvet one shade darker than the dress, and ornamented with white satin; the half-sleeve, which is composed of white satin, and finished with white silk ornaments, is particularly novel and tasteful. Head-dress, improved French bonnet, lined, edged, and trimmed with white satin, and ornamented with white feathers. Pointed lace ruffs. Mulberry kid sandals and gloves. The Roxburgh muff worn with this dress is composed of white satin and swansdown, and lined with white satin. This muff, which we may venture to recommend to our fair readers as a very elegant novelty, is just introduced by Mrs. Griffin, and is, from the beauty and delicacy of its materials, calculated only for the first style of promenade or carriage dress.

We are indebted to the taste and invention of Mrs. Griffin, of Rider-street, St. James's, for both our prints this month.

GENERAL OBSERVATIONS ON FASHION AND DRESS.

We have observed, that pelisses and cloth walking dresses are higher in estimation for the promenade than any thing else: poplin or sarsnet dresses are, however, considered as very genteel, but they are always worn with a rich French scarf, a kerseymere shawl, or a mantle. The walking dress, which we have given in our print, is the most elegant novelty that we have seen: next to it in estimation, is a pelisse of pale fawn-colour cloth, lined with white satin, one shade darker than the cloth; it is made a walking length, the skirt gored, and a good deal of fulness thrown behind. The body has a slight fulness at the bottom of the waist, which is very short: the sleeve is long and plain, and is finished at the shoulder by an epaulette of satin, which is draperied with silk cord, and edged with a light and elegant silk trimming. The pelisse is open before, and is trimmed all round with satin, in a singularly novel and pretty style, but one which it is difficult to describe: the trimming is about half a quarter in breadth, but it is laid on very full; it is then formed into a kind of fancy wreath by silk cords, and finished at the edges by a very light and beautiful silk fancy trimming to correspond. This trimming, which, we must observe, forms the collar of the dress, has really a beautiful effect. The sleeve is finished at the wrist by a full satin band, round which is twisted carelessly a silk cord. This pelisse, which has been just introduced, is much admired, and is likely to continue a favourite during the spring.

French bonnets, and small French hats in velvet intermixed with satin, are in the highest estimation for the walking costume. Beaver and black straw are partially worn, and feathers are universally adopted: nothing can be better calculated for the walking costume than those hats and bonnets as they are now made: in fact, though they are called French, they bear a very slight resemblance to those frightful high-crowned grotesque things originally introduced here by our fanciful neighbours.

Spencers, French silk scarfs, and vel-

vet pelisses, are all in estimation in the carriage costume. Spencers are made either in French silk or velvet; their form is extremely simple; the backs are broad, plain at top, and in general a slight fulness at the bottom of the waist. They are occasionally trimmed with swansdown, but more generally with satin. The most elegant spencers are those composed of white kerseymere or white velvet; they are trimmed either with satin or embroidery.

Small lace caps and French half-dress caps, white satin and coloured velvet hats, and embroidered handkerchiefs tied carelessly round the head, are all in estimation for the carriage costume. The Anglesey hat, composed of velvet, and lined with white satin, is the most elegant novelty we have seen: the crown is oval and much lower than any we have seen for some time; the front is cut round in scallops, turned up before, and edged with a quilling of very narrow blond, and it is ornamented with a plume of white feathers.

The Roxburgh muff, which we have given in our print, is extremely appropriate to the carriage costume, and is in very considerable estimation with *belles* of taste. Ermine and swansdown are also much worn, but muffs are much more general than tippets. From the commencement of winter to the present period, fur has been partially worn in trimmings for the promenade: it is now, however, visibly on the decline, with the exception of swansdown, which is still considered fashionable. Fringe is also entirely exploded, and silk trimmings are only worn intermixed with satin. Embroidery, in coloured silks, on cloth, is highly fashionable, but we must say it appears to us very ill suited to the morning costume: nothing, however, is so generally adopted by *belles* of taste as satin for trimmings, and it is worn in every form which taste and ingenuity can suggest: wreaths of shells, flowers, and leaves; full falls of satin, headed with silk trimmings; others not so full, intersected with silk trimming and draperied with cord; but in whatever way it is disposed, it is always cut byas. We must also observe, that poplins and sarsnets are as generally trimmed with it as cloth.

A variety of materials, and some of them very unfit for the time of day, are worn in the morning costume; sarsnet, poplin, cloth, French silk, French cambric, and jaconot muslin, are all in estimation, but we think the heavy materials predominate. The form of morning and promenade dress is nearly similar; the waists are worn very short in both, the sleeve long and rather full, and the dress is invariably made up to the throat, but in general without a collar. Lace ruffs, or rich worked muslin ones, are universally worn; and white dresses are trimmed in the greatest profusion with lace or work. The favourite form for white dresses is a chemise body, which is let in all round the bosom with lace, in such a manner as to form a very pretty and striking tippet; alternate bands of muslin and lace, the former sewed in full, and placed byas all down the arm; the sleeve is finished at the wrist by an intermixture of Valenciennes edging and letting-in lace. The skirt is richly let in with lace in waves, and finished at the bottom with a very full flounce of broad lace. All morning dresses are made up to the throat, but they are generally worn without collars; the backs are very broad, and in slight materials they are usually full, the waists very short, the fronts tight to the shape, and the long sleeve loose, but not very wide. We have noticed dresses made in poplin, and even in cloth, the bodies of which were formed behind to the shape by large plaits: we mention this as a novelty, but it is unbecoming to the shape, and the effect is heavy and inelegant. We must observe that white dresses only are trimmed with lace, cloth, poplin, sarsnet, and French silk, being inva-

riably trimmed with satin intermingled with cord, and as described in our observations on pelisses.

For dinner dress, the favourite materials are velvet, French spotted and sprigged silks, white sarsnet, and white kerseymere. The form of dinner dress is very simple: a plain frock or gown body, which displays the bosom, back, and shoulders more than strict delicacy would warrant; the waist perfectly Grecian, and the sleeve, if short, not quite half a quarter in length; the skirt a walking length, always gored, and rather full. The prettiest dinner dress that we have seen for some time past, was a frock made, as we understand, from one worn by her Royal Highness the Princess Charlotte of Wales: it was composed of white sarsnet, sprigged in the loom in rose-buds; the bottom of the skirt was trimmed with a single but very deep fall of plain blond, looped up at regular distances with a small bouquet of rose-buds painted on velvet. The body was cut very low all round the bosom, but the shoulders and bosom were shaded by a piece of plain blond, which was tacked inside the gown in such a manner as to form a low tippet, which, falling over the shoulders, displayed the shape to the greatest advantage. A robing, very novel and pretty, goes down the frock at each side of the front; it is broad enough nearly to meet at the bosom, but goes down narrower till it ends in a point: this robing, the flounce, and the lace which falls over the neck, are all edged with a pink silk trimming about a quarter of an inch in breadth. A long sleeve of plain blond, gauged at the wrist, and finished by an epaulette sleeve of white satin, draperied with pink trimming, though not in itself novel, is tasteful and pretty. Altogether we were much pleased with this dress.

In dinner dress we observe, that velvets are generally trimmed with satin, kerseymere with satin or embroidery, slight silks with blond, and muslins with lace, which is worn in very great profusion; the bodies and sleeves being frequently composed entirely of lace, and the skirts richly let in as well as flounced with it. White and black lace, white and coloured crapes, and French gauzes over white satin, are in universal estimation for full dress. Velvets and satins are, however, worn by matronly ladies, as are also French double-sided silks. Full dress trimmings are mostly composed of white lace, which is disposed in a great variety of forms: some are painted in wreaths of flowers; others draperied with pearls or silver ornaments; others are intermixed with satin, and form wreaths of leaves, berries, &c. Ladies advanced in life wear plain blond, satin, or black lace trimming; the latter seems to be in high estimation.

The full dress which we have given in our print, is at present an universal favourite: the one next to it in estimation, is a brown crape petticoat over white satin, and a pink crape jacket: the petticoat is trimmed with festoons of pink crape mixed with silver; the body is formed in the style of a corset; and the jacket, which is nearly half a quarter long behind, and very full, is rounded in front, and edged with a light silver trimming. The sleeve, which is very short, is composed of three rows of pink points, which are edged to correspond, and which fall over a white satin under-sleeve. This dress is a very great favourite, and is really pretty and striking; but bodies and petticoats of different colours, which are much worn in grand costume, and partially adopted in dinner dress, are, in our opinion, at once inelegant and unbecoming. We observe that scarlet and green, blue and pink, purple and orange, are favourite contrasts, and are much worn by such of our fair votaries of fashion as prefer the novel and striking to the simply elegant style of dress.

For half-dress jewellery, coral ornaments are much in estimation, as are also plain gold ones; but perhaps the most

MUSLIN PATTERN.

elegant are an intermixture of gold and coral. In full dress, coloured stones of every description, intermixed with pearl, are universally worn. Gold combs, superbly ornamented with emeralds, topazes, &c. which are set in pearl, are in the highest estimation. The necklace and bracelets correspond of course.

In half dress, caps are much worn; and the hair, which is very full over the temples, is brought round the head in bands.

In full dress the hair is twisted up behind *à la Grecque;* the front hair is disposed in very full curls, and divided on the forehead, so as to be very high over the temples. The combs which we have described are much in estimation, but flowers are also much worn by our juvenile *élégantes,* as is also the *toque à la Rubens,* which is a very general favourite. Turbans appear to be confined to matronly ladies.

Half-boots of black and coloured leather are generally worn in the walking costume. Sandals, or very short half-boots, are worn in carriage dress; they correspond always with the pelisse, &c.

Fashionable colours for the month are ruby, fawn, emerald, and bottle green; French rose, blue, pale brown, and light purple.

FASHIONABLE FURNITURE.

PLATE 8.—DRAWING-ROOM WINDOW-CURTAIN AND CABINET.

THE annexed plate represents the window side of a small drawing-room, embellished with curtains disposed in a very tasteful manner; the two windows are embraced, and a feature of greatness elegantly produced by the upper draperies; which afford also a beautiful combination of lines and colour, further enriched by cords, tassels, and the gilding of the central rosette, and the Thyrsis' ends.

The cabinet is designed for execution in our native woods, relieved by inlaid metal ornaments; a style happily introduced, both in respect of taste and true patriotism. There are no woods more beautiful, or better suited to the purposes of cabinet embellishment, than those indigenous in our own country.

We are obliged to Mr. C. Bullock for permission to present our readers with this specimen of his manufactory.

Poetry.

BLESS MY HEART, HOW COLD IT IS!

Now the blustering Boreas blows,
See, all the waters round are froze:
The trees that skirt the dreary plain,
All day a murmuring cry maintain;
The trembling forest hears their moan,
And sadly mingles groan with groan.
How dismal all from east to west!
Heaven defend the poor distress'd!
Such is the tale,
On hill and vale,
Each trav'ler may behold it is;
While low and high
Are heard to cry,
Bless my heart, how cold it is!

Now slumb'ring sloth, that cannot bear
The question of the searching air,
Lifts up her unkempt head and tries,
But cannot for her bondage rise:
The whilst the housewife briskly throws
Around her wheel, and sweetly shows
The healthful cheek industry brings,
Which is not in the gift of kings.
To her long life,
Devoid of strife,
And justly too unfolded is;
The while the sloth
To stir is loth,
And trembling cries, how cold it is!

Now lisps Sir Fopling, tender weed!
All shiv'ring like a shaken reed:
How keen the air attacks my back!
John, place some list upon that crack;
Go, sand-bag all the sashes round,
And see there's not an air-hole found.
Ah! bless me, now I feel a breath!
Good-lack! 'tis like the chill of death.
Indulgence pale,
Tells this sad tale,
Till he in furs enfolded is;
Still, still complains,
For all his pains,
Bless my heart, how cold it is!

Now the poor newsman, from the town,
Explores his path along the down:
His frozen fingers sadly blows,
And still he seeks, and still it snows;
Till cover'd all from head to feet,
Like Penance in her whitest sheet.
Go, take his paper, Richard, go,
And give a dram to make him glow.
This was thy cry,
Humanity,
More precious far than gold it is,
Such gifts to deal,
When newsmen feel,
All clad in snow, how cold it is!

Humanity, delightful tale!
While we feel the winter gale,
May the high peer, in ermined coat,
Incline the ear to sorrow's note;
And where, with misery's weight oppress'd,
A fellow sits, a shivering guest,
Full ample let his bounty flow,
To sooth the bosom chill'd by woe.
In town or vale,
Where'er the tale
Of real grief unfolded is,
Oh! may they give
The means to live
To those who know how cold it is!

Perhaps some warrior, blind and lam'd,
Some dauntless tar for Britain maim'd;
Consider these, for thee they bore
The loss of limb, and suffer'd more:
Oh! pass them not, or if you do,
I'll sigh to think they fought for you.
Go, pity all, but 'bove the rest,
The soldier or the tar distress'd.
Thro' winter's reign
Relieve their pain,
For what they've done, sure bold it is;
Their wants supply,
Whene'er they cry,
Bless my heart, how cold it is!

And now, ye sluggards, sloths, and beaux,
Who dread the breath that winter blows,
Pursue the conduct of a friend,
Who never found it yet offend:
While winter deals its frost around,
Go face the air, and beat the ground;
With cheerful spirits exercise,
'Tis there health's balmy blessing lies.
On hill or dale,
Tho' sharp the gale,
And frozen you behold it is;
The blood shall glow,
And sweetly flow,
And you'll ne'er cry, how cold it is!

SOMERSET.